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CLASS EXCURSIONS



A visit to a bird's nest.

THE reader of this article doubtless, already appreciates the value of expeditions. It will, however, do no harm to consider two of the reasons why such work is very important.

First, Expeditions are necessary if, in accordance with the principles of modern pedagogy, the child is to be made the center of all school work.

Second, Expedition work, properly conducted, insures the happiest relationship between the teacher and her pupils and thus solves most of the problems of school management.

At Hyannis we say, that to educate is to help the child to develop through reaction upon his physical and social environment, and that the study of books is valuable only in so far as it helps to this end. It at once

becomes apparent that for the purposes of such an education the child must be in the presence and a very part of the environment upon which he is reacting. Life in school must be a continuation of the life outside of school. Only so can his life be unified.

"The world exists for the education of each man. . .
"There is nothing but is related to us,
nothing that does not interest us."

—Emerson.

"Go forth, under the open sky, and list
To Nature's teachings, while from all around—
Earth and her waters, and the depths of air—
Comes a still voice."

—Bryant.

As the modern school is construed this becomes impossible except as teachers and children go out to the fields, the shops and the market places. For example, if the bluebird is the subject of study this kind of education demands that the child shall go often to the fields in which a pair of bluebirds are making their home and rearing their young. If the blacksmith is the subject of study then frequent visits to a nearby blacksmith shop are necessary. If they are to study business methods they may earn some money and take it to the bank for deposit.

Expeditions, then, help to furnish a proper basis for intelligent and appreciative thinking, for enthusiastic discussion and for the use of books. The second reason is not so often mentioned, namely, the improved relation which comes about between teacher and children. There grows up a kind of good fellowship, a better understanding, greater sympathy and so much greater possibilities of helpfulness. The question may here occur, if this expedition work is so important why is it not more common? The following reasons occur to me.

First, Because it is so different from what we have been accustomed to do.

Second, Because it has never yet been generally appreciated for its real worth in this country.

Third, Because it seems so difficult.

As has been already hinted this article has been written to strengthen the faith of those who already believe and to show the timid how such work may be successfully conducted.

The first and most important thing for the teacher who is to undertake this work, is a deep and abiding belief in its value.



2. Feeding the chickens.

The second is like unto the first, a burning enthusiasm for that subject of study which is to be the object of the expedition. The third requisite is a good fund of common sense which will keep the enthusiasm working off in legitimate channels and command the respect of other teachers who have not the energy to undertake this form of school work. Any intelligent person does not need to think long to appreciate the importance of such work.

It is easy to see that one cannot go far in nature study without expeditions. They are absolutely necessary for live drawing work. Language work and reading becomes a juggling with words without them. The same is true of geography, and arithmetic itself can have little vital connection with the life of the child unless it grows out of the life about him.

I am in the habit of saying to our students something like



3. Returning from a botanical excursion.

the following. When you go into your own schools do not confine your work to your schoolroom. Know your children in their homes and in their favorite haunts. Join with them in their favorite occupations. Go with them to skate in winter and to boat and swim in summer. Help them to gather mayflowers in spring and chestnuts in the fall. Know with them the plants and animals of the locality each in its season. Visit with them

men and women of the neighborhood in workshops, in stores and in the fields or on the shore. If the teacher really believes in this kind of work and is really enthusiastic over something which she desires to have the children know, then she will look forward to the close of school as longingly as do the children themselves. As soon as the regular school duties have been finished she, with her enthusiastic followers, will be out of the foul, dusty air of the schoolroom into the clear, bracing air of the fields. With joy they will go forth to grow, not only in intelligence, but in bodily vigor and in spiritual uplift.

"My heart is awed within me when I think
Of the great miracle that still goes on,
In silence, round me."

—Bryant.

And now may I say a few words regarding the preparation for an expedition? In the first place, the teacher should have thought out quite carefully the purposes of this particular expedition and should know about how she intends to accomplish these purposes. But the pupils should also have an aim in mind. This aim may well correspond to the suggestions on this subject as found in McMurry's *Method of the Recitation*, "The several requirements of the aim, therefore, are as follows: it shall be concrete; definite; simple; short; and attractive." To take a concrete example, let us suppose that the purposes of the expedition are, first, to learn something of the life of the blue-bird, second, to become better acquainted with the children and, third, to influence them in their attitude toward bird life. The teacher may very well question the children so as to give them an opportunity to tell all that they know about bluebirds. She may next say, "I know where two bluebirds have their home, how many would like to see it?" She may then arrange, in any way that seems best, as to who shall go for the first visit. A good way

would be to let the children themselves select the desired number who shall have the honor of the first visit to the distinguished family.

Now comes the question, shall the subject be studied before the expedition so that the expedition will yield more definite



4. The skating party.

knowledge? That depends upon whether the subject is new or old. If it is old, then a little review of previous observations may prove helpful. If it is new, then certainly the first hand study, which is the real object of the expedition, should not be forestalled by the study of the subject from books or from a mounted specimen.

To return to our bluebird illustration. It would be very unfortunate for the child to get his first impressions regarding the

bluebird from a mounted specimen. His basal concept would always be a dead specimen. He might know more facts regarding the form, size and the real color of the different parts of its body, but his feeling about the bluebird would be all wrong. And when the feeling is wrong the thinking too is wrong. The very purpose of the expedition work is to correct all this.

"You shall not tell me by languages
and titles a catalogue of the volumes
you have read. You shall make me
feel what periods you have lived."

—Emerson.

The child should first see the bluebird in his native habitat. There only can the real bird be seen and appreciated. Then the child will be glad to supplement this first hand knowledge by observations of mounted specimens, by good pictures and by the reading of good descriptions and poems. The bluebird in his mind will always be the real live flitting bluebird of the fields.

The expedition may be formal and carefully planned or informal and incidental. The former should, from the child's standpoint, be for work and the latter may be for play or for a good time. An expedition does not need to be extended in time nor distance. It may consist of a visit to the school garden, or to a bird's nest on the school grounds or to see a neighbor's chickens or to study a little brook just down the road.

If you have never tried an expedition the following advice may not be amiss. Go at first very quietly and alone to see something in which you are very much interested. Next tell two or three of your more substantial pupils about what you have seen and invite them to visit the place with you. Let this first expedition be made after school hours and, if possible, on the way to the

homes of the children who are invited. Be sure that these children have a good time. They will tell the other children who will begin to ask if they may not go too. Now your movement is inaugurated and you will need to be careful not to make mistakes.

First, Increase the size of your group very slowly and only as you are certain of your power to interest and control. As a



5. First visit to the flower garden after vacation.

rule the group should never be larger than twelve for one teacher.

Second, Be sure that the work is popular with all who go.

Third, Use the observations made and the experiences gained in your schoolroom, but in such a way as to add to the enthusiasm, not to retard it. For instance, do not feel that all of the facts gained must be tabulated or even put into written form.

Fourth, Have the children understand that the expedition is for work and must be conducted in an orderly way.

Fifth, Have the kind of order appropriate for the out-of-door work and not such as is required in the class-room.

Sixth, After the work has proved its worth to the minds of those in authority try to arrange to go for your formal expeditions during school hours or, at least, to start a half hour or an hour before the close of school.

The time will come when it will be considered worth while to spend the whole afternoon or even the whole day on a geography expedition, in visiting an art gallery, in building a fence or just out-of-doors learning to appreciate the joys of the love of nature.

I have not now time nor space for the discussion of details regarding such matters as the proper arrangements for going out with a part of a class during school hours; the securing of special privileges by electric or steam cars; the transportation by hay wagons or sail-boats. All such matters will work themselves out as you come to them. The teacher who has really made a success of expeditions will never give them up but will rather find ways of increasing their number and the time devoted to them.

"The air is full of sound; the sky, of tokens;
the ground is all memoranda and signatures;
and every object covered over with
hints, which speak to the intelligent."

—Emerson.

If any reader is inclined to say "You have pictured ideal and impossible conditions," I must plead guilty to the first but will reply to the latter that hundreds of teachers are proving the possibility of realizing these ideals by really doing the things here suggested each in his own way. Let us then have faith and move forward.

WILLIAM A. BALDWIN

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COURSES IN COLOR

COLOR is returning to American life. That element which is the glory of all nature,—an invitation in the flower, a revelation in the insect, an attraction in bird and beast, a sign of health in the human body; that element which has been the sign of social rank, the language of love, the splendor of Kings, and the prime minister of religion, was exercised by the Puritan and the Quaker. It has been somewhat neglected by the men of Christendom for three hundred years.

In the whole history of life on this planet, previous to the seventeenth century in England, the male had been distinguished by the brilliancy of his coloring, in scales, fur, feathers, or human trappings; since then the men of such countries as claim to be civilized have reversed the course of nature in this respect, and are colorless, externally, except for the tie.

The love of pre-eminence in the male, even in such a matter as color, is not dead, we may be sure; it will reassert itself, it is reasserting itself already and from within. The red flannel undershirt and blue knit stocking, carefully hidden in a previous generation, are saturating the next layer! The business shirt now glows with colored patterns. The leg of the boot has been shortened to nothing, and the leg of the trouser has been turned up, that the gay male sock may appear. Color is now allowed in the nether garments and with larger freedom every year in the vest; who shall say that the black coat may not again become purple velvet, and the "white wings" the laces of the Laughing Cavalier? The "dress suit,"—what irony! Think what it will be when even the evening costume of the woman will be eclipsed by its splendor.

But not in dress alone, is the modern man assuming color. In his business office, his salesroom, his bank, his club room, no less than in his theatre and his church, he now demands something besides the whites and grays of his fathers. The schoolrooms for his children must be as beautiful in color as the rooms in his

Gr.	Bristol, Conn.: Arie E. Kelly.*	Chicago: Lucy S. Silke.†	Fitchburg: Annette J. Warner.
1	Arrangement of eighteen color slips in spectrum order. Six standard colors. Making secondaries from primaries. Making tints and shades. (Crayons)	Marked contrasts of color in objects, as red, blue, etc. Use of contrasting colors in expressing rhythm.	Six spectrum colors, and black, white, and gray; emphasized by use in every possible way. Applications in school work.*
2	Arrangement of eighteen color slips in order and in groups or "parties." Hues of color. (Crayons)	Marked characteristics of colored objects, as in tomato, orange, tulip, etc. Use of color in border and surface patterns.	Review of spectrum colors and neutrals. Tints and shades. Applications in school work.*
3	Eighteen color slips reviewed. Hues of color reviewed. Neutral scale of three values. Monochromatic harmony in three values. (Water color.)	Marked characteristics of color in objects illustrating related colors, as lemon and orange, green jar and green apple. Two tones of one color in design.	Review spectrum colors and neutrals; tints and shades. Hues. Applications in school work.*
4	Color scales made from plants. Warm and cool colors. Simple analogous harmonies, applied.	Study of color in groups of objects of related colors. Two tones of one color and two related colors, dark and light tones in borders and surface patterns.	Review of previous work. Warm and cool colors, and warm and cool grays. Applications in school work.*
5	Color scales from plants. Five toned neutral scale and five toned monochromatic scale. Neutralizing of colors by their complementaries. Charts of examples and applications.	Characteristic colors of objects in groups of two and three related colors. Two tones of one color in alternation or simple repetition. Two or more related colors.	Review of previous work. Complementary colors. Reciprocal keying of colors by complementaries. Applications in school work.*
6	Color scales from plants. Review of five-toned neutral scale. Analogous harmonies in three values. Complementary harmonies. Charts of examples and applications.	Recognition of relationship in the characteristic colors of objects. Proportion in color; two or more tones of one or of related colors, in design.	Review of previous work. Values. Scales. Scales of five tones. Analogous harmony. Applications in December Craft work; and in flower arrangement.*
7	Color sketches and scales from plants. Neutral scale of nine tones. Monochromatic and analogous harmonies. Charts of examples and applications.	Continued study of relationship of characteristic colors of objects. Values. Dark and light arrangements in related colors. Subordination in color; two or three tones.	Review of previous work. More carefully graded scales of five tones. Complementary harmony. Applications in December Craft work; and in flower arrangement, etc.*
8	Color studies from textiles, birds, insects, etc. Monochromatic, analogous and complementary harmonies. Charts of examples and applications.	Character in color. Rhythm in color, and color values. Rhythm in, dark and light. Harmony of color.	Review of previous work. Special stress on analogous harmony allowing less limited interpretation of the term. Applications in Craft work, etc.*
9		†See note II, following the Courses.	*With the idea of training the taste, the attention of the children in all grades is directed to beautiful coloring in nature, pictures, textiles, etc. The making of collections of examples is encouraged.

Gr.	Natick, Mass.: Miss Isabel Sewell.	New York: Dr. James P. Haney.*	Oakland, Cal.: D. R. Augsburg.†
1	Six standard colors. Identify and name in spectrum order forward and backward.	Recognition of the six leading colors. Developed through study of nature, language, drawing, design, etc.	Simple exercises in two parts, designed to give control of the medium.
2	Tints and shades of the standard colors as light and dark colors. Dolls dressed for colors that look well together.	Six leading colors and their tints and shades. Developed through study of nature, design, etc.	Two part drawings using complementary colors.
3	Hues of colors through study of flowers and samples. Tints and shades. Flower arrangement for colors which look well together.	Intermediates of the six leading colors. Appreciation of simple harmonious combinations.	Three and four part drawings.
4	Recognize and name all the important hues of color, matching with colored pencils. Matching colors of leaves and flowers.	Combinations of tones of one color. Warm and cool colors. Incidental to work in drawing and design.	Brush drawing using common ink. Three values—white, black, and gray.
5	Working knowledge of the five color box (red, yellow, green, blue, and burnt sienna). Primary. Secondary. Complementary. Matching and grouping colors, flowers and samples.	Combinations of tones of one color, or of a leading color or an intermediate, with a neutral. Incidental to drawing and design.	Plain and single washes. Each of the standard colors with brown and black, dividing into six tones.
6	Scales of value. Decorative drawings from flowers and objects in three values of one color.	Contrasted and Dominant harmonies. Incidental to the work in drawing and design.	The Graded Wash and its application to design and picture making.
7	Intensities. Exercises in changing the intensity of a color without changing its value.	Harmony resulting from the introduction of one tone throughout all the colors of a design. Effect of color contrast.	The Wet Wash and its application to design and picture making.
8	Color Harmonies. Knowledge gained through practice in combining samples of goods used in house furnishing, etc.	Principles of color harmony applied in practical problems. Color mixing for designs to be actually used.	Values. Direct and indirect light; and general applications of all previous processes.
9	Harmonizing colors through 1. Saturation; 2. the use of an Intermediate; 3. Proportion.	*See note III.	†See note IV.

Gr.	Philadelphia: Wm. A. Mason.	Springfield, Mass.: F. H. Daniels. [†]	Newton, Mass.: N. L. Berry.*
1	Recognition and naming of the six colors. Collecting and matching. Applications—one color on a gray ground.	Pure colors. Naturalistic even in design. Color used freely in connection with other topics. No set course.	Spectrum and six standard colors. Fall—flat washes within outlines. Spring—making of stripe patterns.
2	Six standards with tint and shade of each. Collecting and matching. Applications—two tones of one color.	Six standards. Applications in design.	Review of standards. Study of gradation light and dark. Fall—making of secondaries from primaries. Spring—making of stripe patterns.
3	Six intermediate hues, with a tint and shade of each. Collecting and matching. Applications—two tones of one color.	Standards and their tints and shades. Applications in design.	Review of previous work. Study of gradation—hues. Fall—Color groups, a standard, two related hues. Spring—making of plaids.
4	Six standards and six intermediate hues with tint and shade of each. Applications—two tones of one color.	Color scales. Neutral, of five values. Dominant harmony, five tones, pure color scale.	Study of scales of color for five values. Analysis of natural specimens for color schemes. Fall—scales. Spring—color schemes. Fall—scales. Spring—Plaids in three values of one color.
5	*	Color scales. Neutral, of five tones. Dominant harmony, five tones, pure color scale.	Study of analogous relations of color. Analysis of natural specimens for color schemes. Fall—chords of three analogous tones. Spring—plaids, in three analogous tones.
6	*	Color scales. Neutral, of five tones. Dominant harmony, five tones, <u>grayed</u> scale.	Review and study of analogous colors. Fall—chords of five analogous tones. Spring—tiles, in analogous coloring.
7	*	Color scales. Neutral and Dominant reviewed. Analogous harmony, five tones, <u>grayed</u> .	Hot and cold colors—and complementaries. Analysis of natural specimens with complementaries in two or three tones. Fall—chords of complementaries in three tones. Spring—tiles and panels, complementary coloring.
8	*	Color scales. Neutral, Dominant, and Analogous reviewed. Complementaries harmony applied; five tones, <u>grayed</u> .	Review and continued study of analogous and complementary relations of colors. Fall—Neutrals and subdued colors. Chords of more than three tones. Spring—color schemes applied in panel or rug.
9	*See note V.	Color harmonies. Review of all previous work. Applications according to choice in design. †See note VI.	Review and continued study of analogous and complementary colors. Fall—neutral and subdued colors. Chords of more than three tones. Spring—balanced schemes in panels and rugs. *See note VII.

Gr.	Ethical Culture School: Jas. Hall.	Boston: Walter Sargent.	Course of The School Arts Book.
1	In primary grades, aim: Gradual familiarity with color names and order of hues; first, the five and later the ten. First ideas of Value. Munsell crayons used in all work that the habit of using colors tuned to each other and of a civilized chroma may be well begun.	Name and find the six colors, R., O., Y., G., B., V. Applications in school work.	The Spectrum, names of six standard colors. Applications, at will, in drawing, design, etc.
2		Name, find, and match accurately the six colors. Applications in school work.	Six Standard Colors. Applications. One color with white, gray, or black.
3		Name, find, and match the six colors and intermediate hues. Applications in school work.	Tints and shades of color. Applications—Two tones of one color.
4	In intermediate grades little formal color study is attempted. In object drawing the tuned crayons are used in representing Japanese pottery. In nature drawing and design pupils regard Value. Beginning is made in observing and producing varying chromas.	Find and arrange values of each of the six colors, one at a time. Applications in school work.	Hues of Color. (The intermediate colors). Applications—Two or more related hues.
5		Find and arrange different intensities of the six colors. Applications in school work.	Complementary Colors. Applications—two complementary colors, harmonized.
6	Neutral scale of five values, made and used.	Compare relative values of different colors. Applications in school work.	Scales of Value. Neutral, and of one color; 3 and 5 tones. Applications—at least, three tones from one scale.
7	Colors also, scaled and used in five values.	Match with water color the colors in nature and objects. Applications.	Scales of Intensity. Graying by complements. Applications—groups of grays and colors of low intensity.
8	Study of Hue, Value, and Chroma in reference to harmonies. Applications in dress, etc. The Munsell sphere used as a color instrument on which to play the harmonies.	Copy good combinations of color and select tones for use in design. Applications.	Harmonies of similar colors. Monochromatic, and analogous schemes. Applications—monochromatic and analogous harmonies.
9		Study, select and use good combinations of color. Applications.	Harmonies of dissimilar colors. Complementary and complex schemes. Applications—complementary and complex harmonies.

*See note XI.

own home. Books must be handsome, business stationery must have a delicate tint, advertising matter must be too pretty to throw away. Color is at a premium in illustrated volumes, it makes precious the monthly magazines, and even illuminates the newspapers.

What wonder then that color courses are multiplied in public schools? At the present time almost as many different courses are to be found as there are supervisors. These courses vary from the simplest to the most elaborately technical; for some teachers seem to think that color may be "absorbed," and others that it can be acquired only through practice according to mathematical formulæ.

That the readers of the School Arts Book may see for themselves how Color Courses vary, and what they have in common, twelve typical courses are here presented side by side. These courses, together with the notes and letters which follow, will show more clearly than any formal essay could the "present state of the art."

Note I. By Miss Kelley of Bristol.

After writing out and revising this color outline, I compared it with your Outline for 1905-06 and find it follows that pretty closely. This is not strange, because I have used so many of the lessons and found them helpful. You will see that I do not attempt triads although I would like to; there are several omissions but I am only afraid that we cannot do thoroughly all I have outlined without neglecting something else. Of course we cannot do everything in an hour and a half a week. We have eight grades here, though in some schools there are practically nine. Perhaps the most pleasing things we ever did in color were in landscape. The children enjoyed it immensely and said it was easy. Landscape easy! That set me to thinking. A supervisor may plan out that kind of work in such a way as to get the most attractive results with the least outlay of effort on the part of the pupil and the greatest appreciation from the public and besides it is such a field for the study of composition and such an education for the supervisor. But after all, the children have no conception of what landscape study really means, and call it "easy." Perhaps I

am wrong about it and did not conduct the lessons right—I am open to correction on that and other points, but it seems to me that the time is better spent on pose drawing or nature study especially, except in city schools where plants cannot be had. Here we are so fortunate as to have nearly everything of that kind. I wish someone would discourse in detail upon the subject of color balance.

Note II. By Miss Silke of Chicago.

The Drawing in the Elementary grades of the Chicago Public Schools, as planned by the Special Teachers of Drawing, is grouped under four heads, viz: Object Drawing, Illustrative Drawing, Construction Drawing and Design. Although the use of color is encouraged in Illustrative Drawing, definite color study is required only in Object Drawing and in Design. The aim of color study throughout the course is,

First. Training in appreciation of the colors of objects related to the child's interests and experience;

Second. Training in the power to recall color images and to use them in illustration and design;

Third. Cultivation of an appreciation for beautiful color through the study of good examples in nature and art; and,

Fourth. A knowledge of the technique of some available color medium, and ability to use it in the expression of color ideas. Emphasis is placed in each grade upon the following points:

The objects used for color study are those appropriate to the various grades, especially selected with reference to their color qualities. The brighter colors found in the sky, in flowers and foliage, in fruits, birds and other nature forms, as well as in the gaily painted toys and clothing of the children, are selected for the four lower grades. Recognition of differences in the colors of the objects presented, and ability to show these differences in their drawings with more or less accuracy are aimed at in these grades. In the next four grades the colors studied are more complex, require greater technical skill in the handling of the pigments, and the combinations of color are more closely related. Recognition of likenesses rather than of differences in color is the aim, developing later into appreciation of color harmonies as such. Teachers are urged in these, as in all other lessons, to secure appreciation of a given quality before requiring its expression. The obvious is studied before the subtle, and the characteristic hue and values are expressed in flat colors before variations of light and shade are attempted. It is desirable in all grades to have only good examples and combinations of color presented, and to cultivate the appreciation

of beauty by calling the attention of pupils as occasion permits and their advancement warrants, to the principles of color harmony upon which the selections are based. The mediums recommended are colored crayons No. 1 quality, six selected colors, or water colors, three to five selected colors, and a No. 3 brush. The manila and gray paper furnished for drawing, are used for cutting and pasting in the introductory study of dark and light tones. Pupils are allowed, but not required, to furnish their own color materials. Colored chalks and colored papers in selected colors are furnished in limited quantities to the lowest grades.

Note III. By Dr. Haney of New York.

The more I puzzle over the problem the less convinced I am that systematic color teaching pays for the time it takes. By this you will not understand that I depreciate the teaching of fine color work. The study and matching of interesting colors, the making of fine color books, and the development of fine color schemes for designs is what we try to do, but there is not a child in the city that knows the latest technical terms of color.

Note IV. By Mr. Augsburg of Oakland.

AIM. To teach color and its application.

MEDIUMS. Colored wax crayons in the first three grades and water colors in the remainder. Eight-color boxes are used in all grades.

TIME. April, May and June of each year. Color takes the place of drawing during these months.

GENERAL. Object painting is common to each grade. Work is divided into formal and informal drawing. Formal drawing has for its aim the mastery of the processes, and informal drawing, "just painting."

Note V. By Mr. Mason of Philadelphia.

Color instruction in the primary grades of the public schools of Philadelphia aims to train the pupils in the quick discernment of the six standard colors, their tones and intermediate hues; the imitation of these colors, tones and hues in colored crayons and water colors; the matching of stuffs, dress goods, prints, etc., in colors; and the execution of simple, original designs in colored crayons and water colors, chiefly in dominant harmonies.

In the grammar grades the instruction is extended to include a knowledge of the different harmonies and contrasts of color, and designs for surface coverings, borders, book covers, posters, etc., are carried out in schemes of color—water colors—in dominant and contrasted harmonies. The basic theory

followed is the so-called "red, yellow and blue" theory, with the consequent secondary and tertiary colors; but the selection of a complementary color to harmonize with any given color in a design is made a matter of careful experiment and artistic judgment rather than an adherence to the literal rule. The ultimate aim in the grammar grades is to so train the pupils' color sense that in compositions in dominant harmony the color masses shall balance by their tone quantities; while in compositions in contrasted harmony the color masses shall balance through the careful selection of the proper hues and the relative degree of tone, or value, of each color mass.

Note VI. By Mr. Daniels of Springfield.

Appreciation of good color combinations being the aim, the subject matter is reduced to its lowest terms. "Dominant," "analogous" and "complementary" can easily be understood, whereas such terms as "chromo," "fourth mood," $\frac{Y_7^2 + G_{16}^1}{Q_5^1} = ?$, "reciprocity," and "whew" are of doubtful value below the high school. We must all recognize that under ordinary conditions it is not possible to teach all the theory of color in the grades.

Note VII. By Mr. Berry of Newton.

In all grades the pupils make collections of examples of good coloring. The use of color—colored pencils, crayons, water colors, colored papers,—is incidental to the work in drawing from nature, from objects, and in constructive and decorative design.

Note VIII.

In St. Louis, there is no formulated color outline. Mrs. Riley believes that "art work in the past has been much hampered by too many formulated schemes."
The Editor.

Note IX. By Miss Seegmiller of Indianapolis.

In all appreciation and creative expression two things are necessary—the understanding of the technique of a subject that a basis for appreciation may be established and expression may be untrammelled, also a fine emotional feeling that there may be something worthy to express and that appreciation may not only be mental but spiritual.

In color work in the schools we need a scientific training, a care for the handling of media of expression and a development of taste and feeling to be gained, by surrounding children with a wealth of beauty in color, and constantly

leading attention to color harmony. Surely in the future we shall be able to give much more help in the scientific study of color than has so far been possible.

Mr. Denman Ross has done so much toward opening the way for a scientific view point in the study of color that throughout the length and breadth of the land there are teachers who rise up and call him blessed. In consequence the better understanding of color has had its effect in the teaching of color generally. However as there has been no publication of color scales and standards that can be readily placed in the hands of pupils it is impossible to give very definite training. The neutral value scales have been of great assistance and the color charts published in art text-books have been of value but when the day comes that Mr. Ross or some other will make available for general school use standard color-charts for the theoretical study of color there will undoubtedly result a wide awakening.

There is less to hamper us on the side of feeling. The seasons unfold in the beauty of color. The tenderness of spring, the verdure of summer, the glory of the autumn, and the softness and purity of the winter may be enjoyed to the full by all who will look with the desire of understanding. Each day is the world made new and, from the miracle of the dawn till the "mantle of the night descendeth" we may look and love. Each attempt to portray the floating cloud, the city sky line, the rainy day reflection, the color rhythms of the autumn trees, the harmony of the tones of the curly dock, the beauty of the butterfly wing, is added capital deepening the capacity for appreciation. The poets are ever ready to help. In their fine word paintings they give us color pictures of the seasons and reveal the glories of the common day. An introduction to these poets who "lend their minds out" increases power for enjoyment.

It is difficult to obtain for school use an adequate supply of color beauty in man's handiwork. A few good Japanese prints, pieces of pottery, bits of textiles, and color illustrations of the magazines are readily obtained. Occasional loan exhibits of textiles, prints, oriental rugs and other beautiful things have a marked effect in color training. The cold water dyes that can be so readily handled in the school room have been of inestimable service in providing a range of good color in various materials used for handwork. With the dyes and a large brush quantities of colored paper can be easily and quickly prepared. It certainly is a satisfaction to have as much beautifully toned paper as one can desire of any hue with almost no expense and very little effort.

It would be difficult to outline the color work of the various grades in the Indianapolis schools. In all the aim is the same, the increase of happiness

and joy in living. In the primary grades the work is more simple and child-like than in the advanced grades but of the same character. There is always and always earnest work for directness of color handling for simplicity and color harmony. In all grades there is definitely planned work in pictorial expression in decorative design and in construction.

Note X.

Dr. Denman W. Ross of Harvard University, who has done so much to inspire teachers and to develop an interest in Color, has published, as yet, no formal course for the elementary schools. Such course is eagerly awaited by thousands of teachers.

The Editor.

Note XI. By James Hall of New York.

It is assumed that the aim of color teaching in the grades is two-fold. First it is to lead the pupils to prefer "good color" rather than "bad" so that in choosing color combinations they will come to act rationally or in accordance with good taste. Beyond this the other aim is to give such definite knowledge of the subject that pupils may know how to intelligently experiment in the original arrangement of colors.

To bring about a feeling for good color it is taken for granted that from the first only colors of reasonable chroma shall be used by the children and that only the use of good combinations of color shall be encouraged. Familiarity with good examples of color is all important.

To give a clear knowledge of the color field nothing more practical has been devised than the Munsell Sphere. Basing the study upon this pupils should have at the end of the grammar grades a clear understanding of Hue, Value and Chroma and be able to identify any tone with reference to the sphere. They should also understand the principles of Rhythm of Color and Balance of Color as a basis for producing simple harmonies.

Note XII. By Mr. Albert H. Munsell, of the State Normal Art School, Boston, Mass.

My dear Mr. Bailey:—

Your kind invitation to talk about my Color System in the School Arts Book has just reached me. Time and space forbid anything more than a fragment, so here are a few points jotted down hastily:

First. Beauty of color lies in tempered relations. It seems wiser to familiarize children with medium degrees of color, rather than assault their eyes with the maxima of red, yellow and blue. Music is first taught in the middle

register, and not by the maxima of sound, which are harsh and uneducational. This would seem a valuable hint in training the color sense.

Second. Visual estimates of color are distorted by guess work and fatigue of the eye. The same person makes different estimates of the same color from day to day. Any system based on such personal fluctuations must prove arbitrary and unfitted for general use. This system is supplied with measuring instruments. The old way of attempting pigment imitations of the spectrum; every step of which swings to varying degrees of value and chroma,* is hopeless as far as imitation goes, and involves a sense of triple relationship difficult enough for the scientist.

Third. Measuring instruments show how utterly unbalanced are the colors usually given to children. To ask a six-year-old for harmony out of such material, is like asking a musical novice to make beautiful sounds gush from an untuned violin. The handbook for teachers—*A Color Notation*,† shows the salient points at which my method departs from old ways. It does not begin with the spectrum, leaving that to the scientific school. It does not present red, yellow and blue as fundamental, because they were disproved half a century ago, and with them their falsely-so-called complementaries, green, purple and orange, were also discredited. Instead, it first presents five typical hues Established by Measurement, and placed midway in the scales of Value and Chroma. These are called Middle Red, Middle Yellow, Middle Green, Middle Blue and Middle Purple. They are permanent centers from which the child's eye can roam equally toward white, toward black, toward gray and toward the maxima of color; thus gaining a trained sense of measured scales.

With these scales well understood, and their middle degrees fastened in the memory by use of the Color Sphere, Crayons, Cards and Water Colors‡ especially devised for this system, it becomes safe to approach the use of strong colors, which otherwise invite disaster. It is as truly our duty to save beginners from blundering with violent color, as to safeguard them from excesses in other directions. The clever supervisor who wishes to introduce such a radical departure from old "hit and miss" methods, must first thoroughly study the handbook, and then select his most intelligent teachers to carry it out. To regard it superficially or assume knowledge where knowledge does not exist, will only confuse and discredit it. In conclusion,—results by this method of measured colors can now be seen, for it has been in use something over a year

*See definition of Chroma under Color Constants in Century Dictionary.

†*A Color Notation* by A. H. Munsell. Geo. H. Ellis Co., Boston.

‡The Color Sphere, Crayons, Cards, Balls and Water Colors, are issued by Wadsworth Howland & Co., Inc., Boston.

by such prominent educators as Mr. James Hall of the Ethical Culture School in New York, Mr. J. Fred'k Hopkins, formerly of Boston and now of the Maryland Institute in Baltimore, by Miss M. L. Patrick of the Somerville Schools, and Mr. F. L. Burnham, State Agent for the Manual Arts in Massachusetts.

Yours truly,

A. H. Munsell.

Mr. Munsell's letter I have placed last, because I consider it of first importance. The system of color instruction, upon which he has spent so many years of research, and for which he has invented such ingenious mechanisms, is now before us for trial. As a theory it seems flawless. It has the endorsement of such physicists as Professor Dolbear of Tufts College, Dr. Wilhelm Ostwald of the University of Leipsic, Mr. Benjamin Ives Gilman, of the Museum of Fine Arts, Boston, Professor Clifford of the Massachusetts Institute of Technology, and the late Professor Rood of Columbia, author of "Modern Chromatics." It has already been introduced into some of the Boston schools, into some of the schools of Somerville, under the direction of Miss Mary L. Patrick, Supervisor of Drawing, and into other cities. Sooner or later every intelligent supervisor will have to consider it, for it has challenged a system, or a lack of system, well nigh universally accepted; namely, that children should begin with the spectrum colors, or their approximates.* Mr. Munsell is either

*The situation in England is indicated by the following from a recent address by M. C. Stephenson, A. R. C. A., Principal of the Bradford School of Art. "In our primary schools very little color teaching is done. The giving to a child of a box of paints and a brush, and allowing it to put on colours in meaningless blobs, without any instruction as to what a colour harmony consists of, cannot be accepted as satisfactory instruction, any more than you can allow a child to run riot with the multiplication table. At the same time one would not suggest that the brush should be denied the very young child because it did not produce harmonious effects. Such a result cannot be expected of it. Let it put on the brightest colours it can find; it may at least develop a love for colour. One is tempted to say that a taste for crude colour is better than none at all, if it were not for the fact that we are dealing with education; and that being so, we must aim at all times to the development of the highest culture. If colour be attempted, demonstrations should be given explaining what harmony means; but, knowing the amount of work and the number of subjects a child has to get through before the age of thirteen, one hesitates at suggesting a subject like colour harmony.—From *The Practical Teacher's Art Monthly*.

right or wrong. If he is right, we are all wrong, and the sooner we change our practice the better. If he is wrong, he is quite as anxious as anybody to be set right for he is an honest man and a conscientious teacher in a position of great responsibility.

The test of the new system will be its results, results secured through the co-operation of many teachers during the entire elementary course. If at the end of the eight or nine years of instruction and practice according to this system, pupils enter the high school with a lively interest in color phenomena, an eye keen to detect the hues and values of color in nature and in art, a love for beautiful coloring and the power to produce it, Mr. Munsell's theories will have been proven well grounded, and his work of inestimable value, not only to the individual pupil, but to the entire people,—this color loving nation whose art is to add a fresh and inspiring chapter to the history of human achievement.

HENRY TURNER BAILEY

THE habit of looking at the bright
side of things is worth more
than a thousand a year.

Samuel Johnson.

BASKETRY—V

THIS chapter deals with the construction of the basket illustrated in the last article.* Fig. I, (A and B) shows a view looking into the basket. Notice that a portion of the weaving about the center of the bottom is done with the pairing weave, until the spokes are separated sufficiently to allow triple weaving. The bottom is then completed with the triple weaving making it much finer in appearance. B, shows the effect of using one colored weaver and two natural ones.

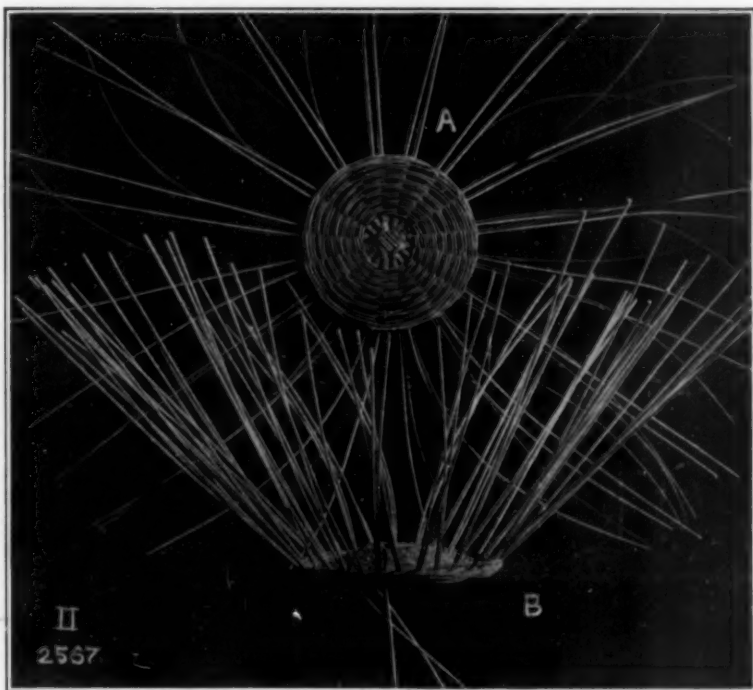
When the bottom is woven, cut four times as many stakes as spokes, one-half colored and one-half natural. These stakes



should be about six inches longer than twice the finished height of the basket. Insert one colored and one natural, as a pair, each side of each spoke in the bottom, as shown in Fig. II (A), being careful to keep the colored ones either to the right or left of the natural ones. After turning up these stakes weave three rows of triple weaving, and finish this weaving by pulling the weavers through, as shown in Fig. II (B). These three weavers

*See School Arts Book, November 1905.

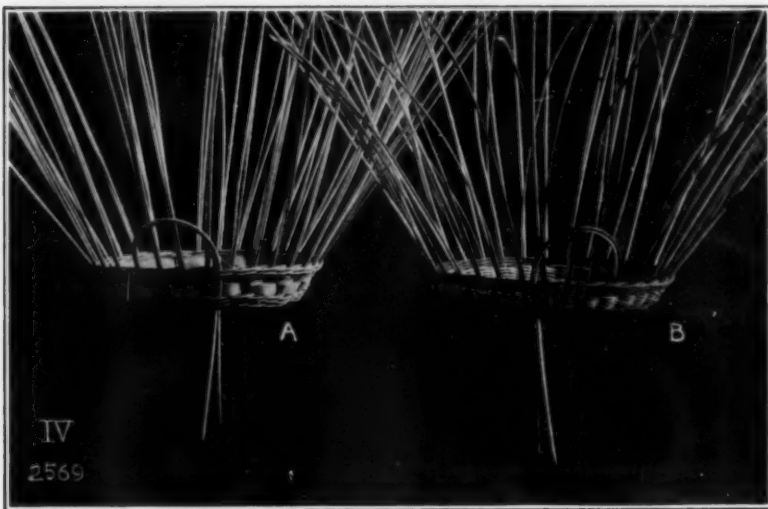
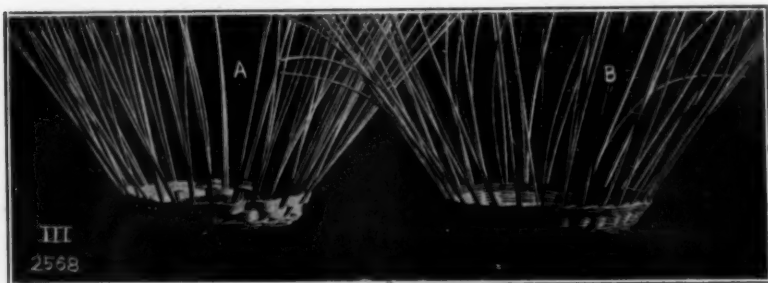
which form the lower band of weaving may be of natural or colored weavers. This of course depends entirely upon the



ideas one has concerning the appearance of the finished basket.

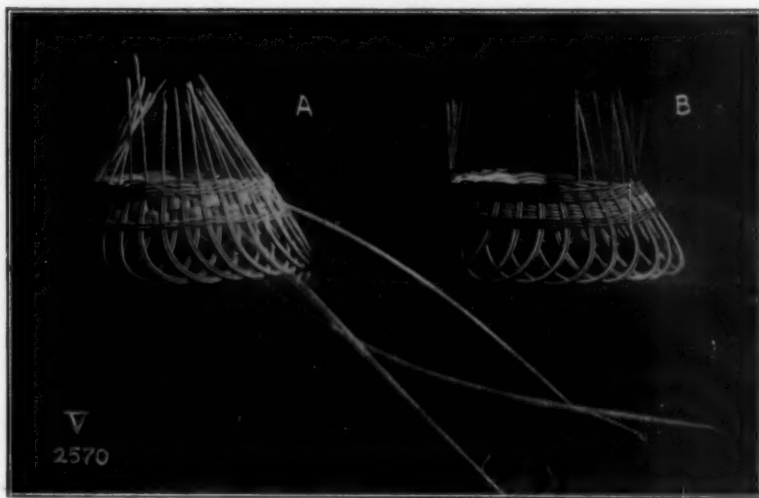
Allow the stakes to flare a little more than is desired in the finished basket, as the turning over of the stakes draws the top in slightly. If an open space is wanted between the bands of triple weaving, weave one or two rows of flat weavers before weaving the second row of triple weavers, as shown in Fig. III

(A). This may be cut out after the basket is completed if one desires to insert a ribbon. Fig. III (B) shows a basket just



before the stakes are turned and with the space between the two rows of triple weaving filled up with single weaving. Fig. IV (A and B) shows the method of turning over the stakes. The

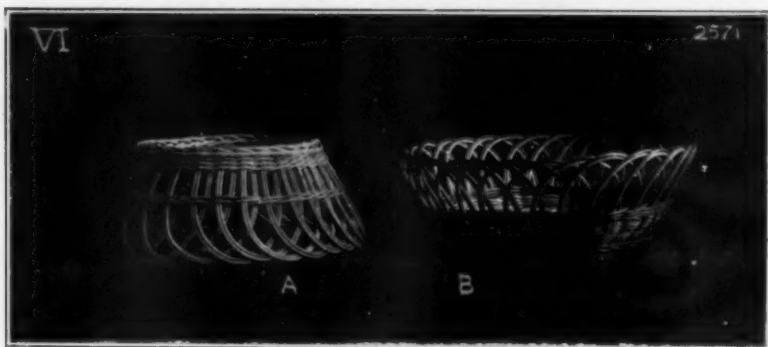
ends are inserted through the outer loops of the triple weave three and one half spaces to the right or left of where the stake itself comes through the upper row of triple weaving. By turning to the right or left the colored weaver may be brought outside, regardless of how it may be inserted in the bottom. When the colored bands are used, it is well to have the outer stake of the



colored, as at (B). The tucking in of the stakes is now continued until all completed when the basket is turned bottom side up and the loops all made to touch a flat surface. Great care must be taken in doing this, as the finished appearance of the basket may be greatly marred by lack of attention to this particular point.

At this point decide whether the bottom rows of weaving are to be colored or natural; if colored, cut away the natural weavers at the bottom of the basket, as shown at Fig. V (A). Next insert

three weavers and weave one row of triple weaving in order that the remaining stakes may be brought to an upright position, as shown at Fig. V (B). The bottom of the basket is now ready to close in. Take one upright stake, pass it in front of two, and to the inside and let it lay along the inside edge of the bottom; take each successive stake and do the same thing, as shown at Fig. V (B). Fig. VI (A) shows the appearance of the ends of these



stakes as they lay along the inside edge of the bottom. This view also shows the space which may be used for the insertion of ribbon, after cutting out the filling of flat weavers. Fig. VI (B) shows the appearance of the basket when completed with the single weaving as a filler between the two rows of triple weaving.

The basket illustrated in Fig. VI Article 4, was made by this process; it was eight inches in diameter at the bottom and had a twenty spoke center.

The basket illustrated in Fig. I (B) of this Article has a sixteen spoke center and a bottom five and one-half inches in diameter. The height of the loops in baskets of this kind is something that each worker must settle for himself. The tendency at first will

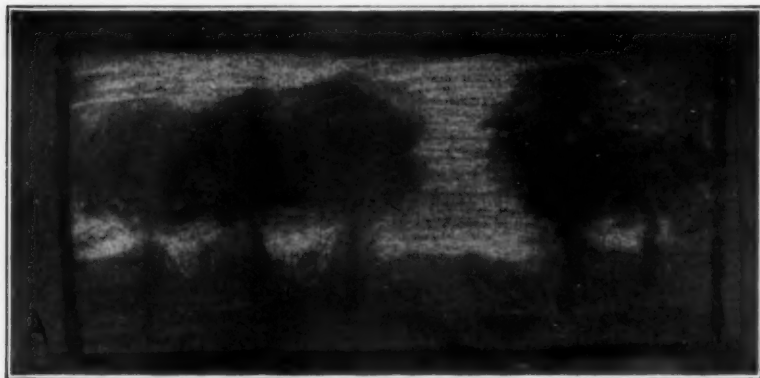
be to get them too high. The combinations of color and proportion which may be worked out in baskets of this description are innumerable. I know of no construction which requires more artistic taste and a finer sense of correct proportion.

LUTHER WESTON TURNER

High School, Pottstown
Pennsylvania

PLOW deep while sluggards sleep,
And you'll have corn to sell and keep.

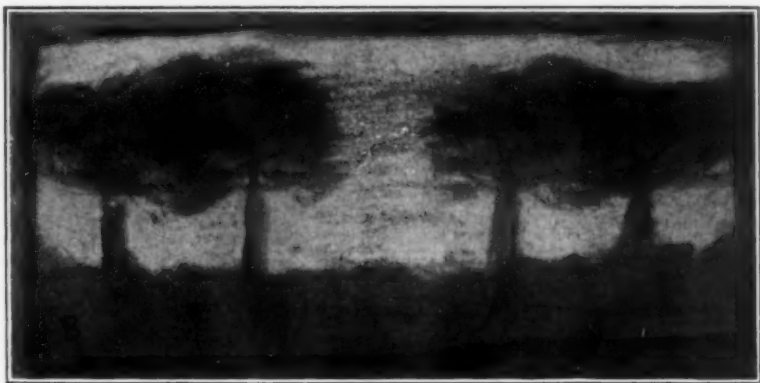
Benjamin Franklin.



LANDSCAPE DRAWING IN THE PRIMARY GRADES

NOTHING in it. A sheer waste of time. Downright folly. Such are the estimates of many teachers, even some teachers of drawing, concerning landscape drawing in the primary grades. If they mean by drawing, ability to judge and record subtle proportions of figure in objects, they may be right; for these lessons help only incidentally in technical object drawing. Yet I am not so sure that they do not help as much as anything else in the early primary years. Pupils in these grades draw landscapes just as well as any other exercise and they enjoy doing them better than anything else, unless it is drawing from plants. Question them and you will see. On the other hand, landscape drawing properly taught may develop more taste, artistic insight and appreciation than any other drawing exercise.

I will briefly substantiate this claim by a few classroom experiences. I saw the other day pinned up in a third grade (year) classroom several beautifully executed charcoal landscapes

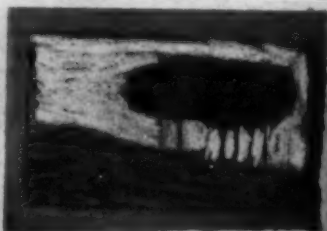


on gray paper with the ground and sky delicately toned with charcoal and white chalk respectively. The trees, which were in strong charcoal but softly blended into the sky, were in every instance appropriately placed and sized for far and near positions; but in most of the drawings they were equally spaced, giving no variety. It was as I told the class like a song of "dos." Quietly taking down all the drawings and selecting one having five trees in a row, I quickly brushed out the third, the middle tree, leaving two on either side. Taking one having six trees, the fourth one was brushed out leaving groups of three trees on one side and two on the other. It took only a minute to restore the sky with white chalk lines, leaving as they had done a halo of gray about the tree groups. Pinning up one of the original drawings and the two transformed ones, the pupils cast an overwhelming vote for Fig. a. Fig. b, and the original drawing received only a "negligible vote." Inquiries as to the reason for their choice brought out statements concerning the set regularity of b and the naturalness of a.

In another third grade room in the same school I found quite a picture gallery of charcoal landscapes, the output of one lesson. The landscapes were extremely varied in composition, but a few consisted of trees in one continuous clump. Taking them all down, I pinned up eight drawings markedly different in composition. Without prejudicing the class in the slightest degree by any comment, the drawings were put to a vote. No. 1 received two votes; No. 2, eighteen. As will be seen the latter is rather a strong picture, though somewhat monotonous in composition. Nos. 3 and 4 received three votes apiece. To my surprise No. 5 received no votes. No. 6 was my own choice from the first and it turned out to be that of the principal and of the class teacher as well; but none of us "gave it away" by word or look. The large vote on No. 2 had not been very enthusiastic, but I could see as we approached No. 6 a half-suppressed enthusiasm exhibited in expectant eyes and hands, and when it was reached the fifteen hands voting for this beautifully grouped picture fairly jumped into the air. No. 7 received five votes and No. 8 one.

The latent taste which this quest of the beautiful tended to develop is universal in children and should be cultivated. These lessons in the production and discrimination of landscape drawings amply justify themselves. The ideas are sufficiently elementary, the technique easy and in the hands of a capable teacher the principles of good composition that may be developed will be found refining and inspiring.

As the work advances into the fourth year more comprehensive exercises may be attempted. Themes may be given to the pupils embracing hill slopes, a path, a fence, near or far trees, singly or in groups, or a clump of trees over the brow of a hill. All of these features are in themselves perfectly easy to draw and it takes but a very few lessons to teach the pupils how to place



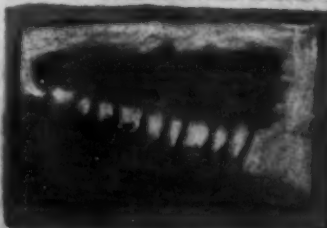
No. 1. — 2 votes.



No. 3. — 3 votes.



No. 5. — 4 votes.



No. 7. — 5 votes.

CLINT.



No. 2. — 18 votes.



No. 4. — 8 votes.



No. 6. — 15 votes.

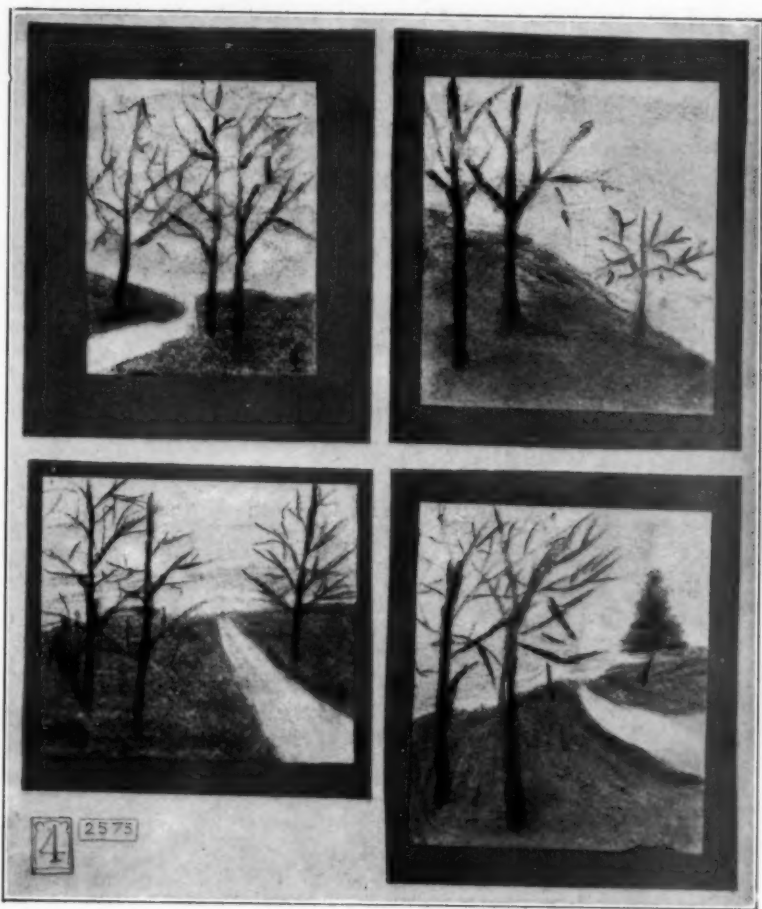


and size them for different relative positions—far or near—in the picture. The real purpose and value of the exercises are now revealed and become available,—the opportunity afforded in individual landscape composition for self-expression and the realization of ideals of beauty in line and mass.

The charcoal drawings reproduced in c, d, e and f were selected from a fourth grade lesson in the same school. They exhibit the great diversity of treatment possible in a simple theme. They were drawn in charcoal like the other drawings.

If the work is done in colored crayons, which is entirely feasible, it is much more captivating to the pupils. New problems in refinement of tones arise, not intrinsically difficult, the mastery of which adds still further refining to their sense of appreciation of art and art qualities. Water color landscapes in flat values are practicable in the fourth year, possibly earlier. An entire class set from a third year class lies before me. There are absolutely no two drawings alike; the teacher—an unusually clever one—having sketched nothing on the board but detached and unrelated details,—trees, clumps of trees, hill slopes, a path, a river, a boat, a house and a wind-mill. The pupils placed and grouped these details according to their sense of balance and artistic relation; the result being a complete justification for this kind of creative effort in drawing.

The crux of the whole matter is easily realized by those who know the conditions. Nothing much is gained beyond a certain point in these early years by oft-repeated drill in drawing from actual objects; success in this exercise being a matter of age not of drill. Creative effort must have some recognition. For all-round service in education it is as valuable as drawing itself. When this exercise of the creative imagination is combined as it is in landscape drawing as the drawing, grouping and



placing of natural forms—interesting motives to children,—rendered in their typical colors in simple flat washes, comparatively easy of attainment, the exercise fulfills every natural requirement of the course of study.

WILLIAM A. MASON

Director of Drawing
Philadelphia

A BIRD in the head is worth
two in the book.

Pedagogical Proverbs.

The Picture

"There's a pool in the ancient forest"
The painter-poet said,
"That is violet-blue and emerald
From the face of the sky o'erhead."

So, far in the ancient forest,
To the heart of the wood went I,
But found no pool of emerald,
No violet-blue for sky.

"There's a pool in the ancient forest"
Said the painter-poet still,
"That is violet-blue and emerald,
Near the breast of a rose-green hill."

And the heart of the ancient forest
The painter-poet drew,
And painted a pool of emerald
That thrilled me through and through.

Then back to the ancient forest
I went with a strange, wild thrill,
And I found the pool of emerald,
Near the breast of the rose-green hill.

FREDERICK O. SYLVESTER.

SPRING NATURE DRAWING

THE magic of spring sunlight, pouring its volume of warm vitality upon the damp soil and receiving such quick response in the form of innumerable unfoldings of leaves and flowers, awakens increased wonder each time we see it. The phenomenon would be sufficiently amazing if the earth in its hasty awakening should put forth shapeless growths and excrescences. Our wonder grows therefore as we watch the forms that come up to greet the light and air and find them beautiful in outline and structure and color.

No curves of sculpture or pottery are more subtle or virile than those of the sheath of leaves which the white hellebore sends up through the March mud. No jewelry is more delicate in tracery and color than the stems and blossoms of anemones and violets, and no mechanism has structure of finer workmanship than that of a leaf. So nature drawing and design are chosen almost universally and with good reason, as the most appropriate topics for drawing during the spring.

It is easy to give flowers to a class of children in school and when each has placed his in good position, to say, "now draw it." But it would be almost as sensible to say, "Recite about Europe," without indicating whether the child was to tell about mountains, rivers, political divisions, productions or climate.

What shall a child draw when the plant is before him? He may produce sketches of such characteristic lines of growth as the spread of the leaves, the curve of the stem and the pose of the flower; or he can make careful botanical studies of parts of the plant, such as leaf margins, venation, joints, etc.; drawings which are records of observation of scientific facts. Again he may indicate the relative lights and darks in the masses of flower and foliage, or he may represent the play of light and shade over the plant. Then there are the effects of foreshortening, the beauty of silhouette, of colors and of textures, and the interest of a series of drawings of the same plant showing successive stages in the

PLATE 1
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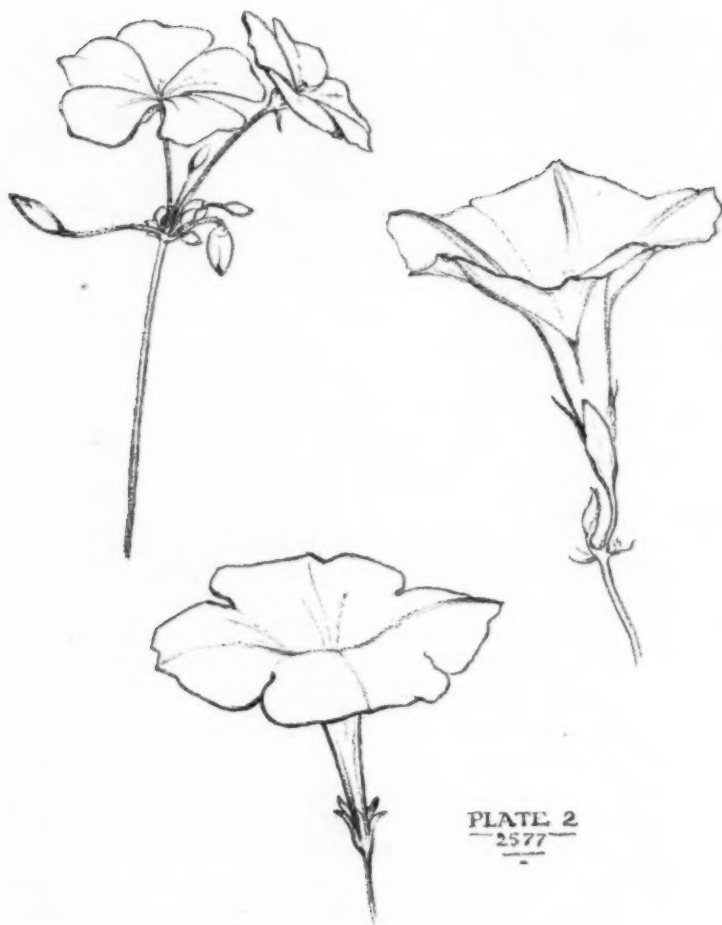


PLATE 2
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development of a bud or the growth of a leaf. It is not so simple a thing for a child to draw a plant as for a teacher to ask him to do so. Two things are especially strong influences in securing the best work in nature drawing:

1. The selection and arrangement of the plants or flowers. Little children represent some flowers more easily than others. For example, with colored crayons, almost all primary children make fairly good drawings of purple asters. There are other flowers which appeal more to older children.

It is an aid for young children to place the flower on a sheet of paper similar to that on which the drawing is to be made. A child eight or ten years of age who is trying to draw a spray with two or three leaves in one lesson, can give attention to the correct placing and proportions of these, but if the spray has a dozen or more leaves he is bewildered by the complexity. Soon he ceases to study the specimen given him and proceeds to make up a twig with more or less leaves as the general appearance of the one before him may suggest. Before long the fact that some of the leaves on the twig incline upwards while those in his drawing tend downwards, no longer troubles him.

2. Knowledge of what should be attempted in a particular grade. The following is a general classification of what seems most with emphasis in different grades:

First to third years in school.

During these years children see and represent readily the prominent facts of growth and color, such for example as that the plant grows upright, has two green leaves and a yellow flower. Much practice in drawing in his own way, with occasional suggestions but few criticisms or directions by the teacher, is perhaps the best thing for a child at this stage.

Fourth to sixth years in school.

Now children should be interested in making their drawings look more like the particular plant before them. They should notice especially the proportions of the plant and place the parts where they should come, holding the pencil at the point where they intend to begin a line until they have decided that it is the right place for that line, before they draw. They should study leaves and flowers held in different positions, so they may represent them from any point of view. Proportions, different positions, color, more careful drawing of lines of growth, seem to be the things which are most valuable to emphasize during these years.

Seventh to ninth years in school.

Children at this age should be able to draw more complicated specimens and learn how to represent the greater number of details in correct relative proportions. Making frequent quick sketches which represent the general shape, proportions and characteristics with fair accuracy by means of a few lines, helps to develop this ability. Drawings and sketches should be made with pencil and with brush and color. There should be greater ability to represent plant forms in different positions, and some practice in drawing accurate studies of shapes and structure; drawings that are records of close observation of details and would serve as illustrations in a botany note book.

In high schools the work of free drawing, sketching, and accurate representation of details should be continued, with increasing skill, and the adaptation of plant forms for purposes of design may be studied profitably.

Throughout the grades above the primary, each lesson should present a particular point, and be judged accordingly. It may be growth to be represented by a few pencil or brush strokes; careful silhouette, to be compared with a shadow of the plant; color, or botanical drawing; but whatever is to be represented should be clearly understood by the children before they begin, so they will know where to direct their attention.

WALTER SARGENT*

Director of Drawing and Handicraft
Boston, Massachusetts

*The illustrations on pages 749 and 750 are from pencil drawings by Mr. Sargent.
The Editor.

ANNOTATED OUTLINES

JUNE

DECORATIVE DESIGN

CHILDREN should be especially happy at the end of June, not only because vacation has arrived, but because the faithful work of another year has been completed, and with its completion has come a consciousness of increasing knowledge and skill. That consciousness will be dim, or perhaps non-existent, unless the children can see tangible proof of their growing powers. The work of the last month of the school year should be devoted largely to the objectifying of the year's growth,—the working out in each grade of some problem, of interest to the pupils, calling forth all their reserves. Each pupil should be able to show his parents, at graduation day, a beautiful thing which he himself has made.

PRIMARY

In the primary grades, where the children "act in the living present" with little thought of past or future, the beautiful thing may well be an invitation to the closing exercises, a program, or a souvenir to be distributed that day, or an envelope to contain sheets of work to be carried home, or a decorated cover or case for the final report card. The pupils, with the help of the teacher, should decide upon the best thing to do. Whatever it is it should involve the many processes with which the children have become familiar, as in the following:

FIRST YEAR. Make an invitation.

First decide upon the envelope to be used.* This will determine the size and shape of the invitation, and the color of paper to be used. Let the invita-

*In a well organized building these envelopes would be "made to order" by the pupils of an older grade—a fifth or sixth. We must study the problem of co-operation in public school work.

tion take the form of a folder, the fold at a long side, as in the illustration, or at a short side. The lessons might be as follows: (1) Measure and cut the paper and fold it. Make several extras. (2) Rule the margin lines on the front page and print the word COME. (3) Select the flower to be drawn and colored; practice on separate sheet; draw it on the cover. (4) Write the invitation, within, on the third page, and place the initials of the maker, small size, in the middle of the back page. The ornament need not be a flower. It may be anything appropriate to the occasion, or rather, anything not inappropriate. The illustration, A, is the modified form of the first page of a little folder made by Vera Rich, Grade I, Southbridge, Mass.



SECOND YEAR. Make

a promotion day souvenir.

This may have the shape of a bookmark. Plan the whole thoughtfully. Select some flower or other symbol for the school. Decide upon the inscription, color of paper, character of work (medium, writing or printing, margin lines or not, etc.) Work out one or two good arrangements on the blackboard, to serve as guides. Then have each pupil make one as follows: (1) Cut the paper and draw the margin lines. (2) Write the inscription, or print it. (3) Make the decoration. The very narrow margin outside the margin lines may be colored to harmonize with either the flower or its leaves. (4) Add the initials or monogram of the maker, where they will look best (perhaps on the back!) The illustration, B, is the modified form of a drawing made years ago by a little chap in a second grade, Chicopee, Mass.

THIRD YEAR. Make a decorated program for promotion day.

Plan the whole thoughtfully, with the children. Consider (a) The best stock available. It may be ordinary drawing paper, but let us try to find some-



thing a little better and more pleasing in color. (b) The most appropriate decoration for the cover, to be placed within a panel formed by tinting the space within a margin line. What tint will be best, considering the color of the paper? Where shall the lettering be placed? Where

shall the ornament be placed? (c) Shall the program be written or printed? How shall it be arranged on the two inside pages? (d) Shall the back cover be left plain, or shall it have a tinted panel, like the front cover, with simply the maker's monogram or initials within a small square or circle in the center? Having planned the program let each pupil make one—as nearly perfect as possible. The illustration, C, is the modified form of a program made last June by Mary Peck, of Bristol, Conn.



INTERMEDIATE

The lessons in these grades have been arranged with the June work in mind, since the beginning of April.* If the outline has been followed, the work of this month will appear as the logical conclusion of what has gone before.

FOURTH YEAR. Review Analogous hues of color.†

Find examples of analogous hues in the coloring of the spring flowers,—marsh marigold, buttercup, dandelion, and call attention to the fact that in all these plants yellow is the dominant hue, strongest in the flowers, weaker on the under side of the petals, mixed with green in the stems, but not entirely lacking even in the green of the leaves (compare a leaf with standard green, or a shade of standard green.) Make records of each group of hues: Y, GY, YG;

*See School Arts Book for March, pp. 567, 572-575; and for April, pp. 647-651.

†See School Arts Book for June 1906, p. 738; and for September 1906, p. 34.

or perhaps OY, Y, GY; or even OY, Y, GY, YG. A good example of such work is shown at D. The original is by Alexander Medlicott, Grade IV, Longmeadow, Mass.

Make some useful object, having orderly decoration and harmonious color.

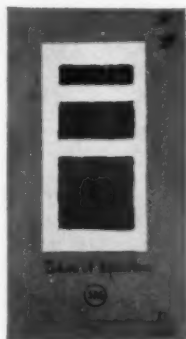
In the April outline a doily, table mat, place card, or program cover was suggested. If something connected with promotion day is selected, it may take one of the three forms already suggested in the primary grades, but be worked out more elaborately, as the powers of intermediate pupils may make possible. But for the sake of variety, a home problem will be outlined here.

Make a doily or table mat to fit some particular vase or finger bowl. Place the vase on a sheet of manila paper and mark around the base. This will serve as the basis for the design. The undecorated central space shall be no smaller than this circle; it may, of course, be much larger. Decide next upon the size of the mat, and whether it shall have a fringe. Cut out the "dummy" (the preparatory paper model) and upon it plan the decoration. It may be a border or a center; it may make use of plant forms or animal forms, but the plant studies made last month are recommended. Select one, draw it on paper, cut it out roughly to use as a repeat, to help in securing satisfactory spacing. Divide the area as seems best, and paint in the ornament in grays for practice.

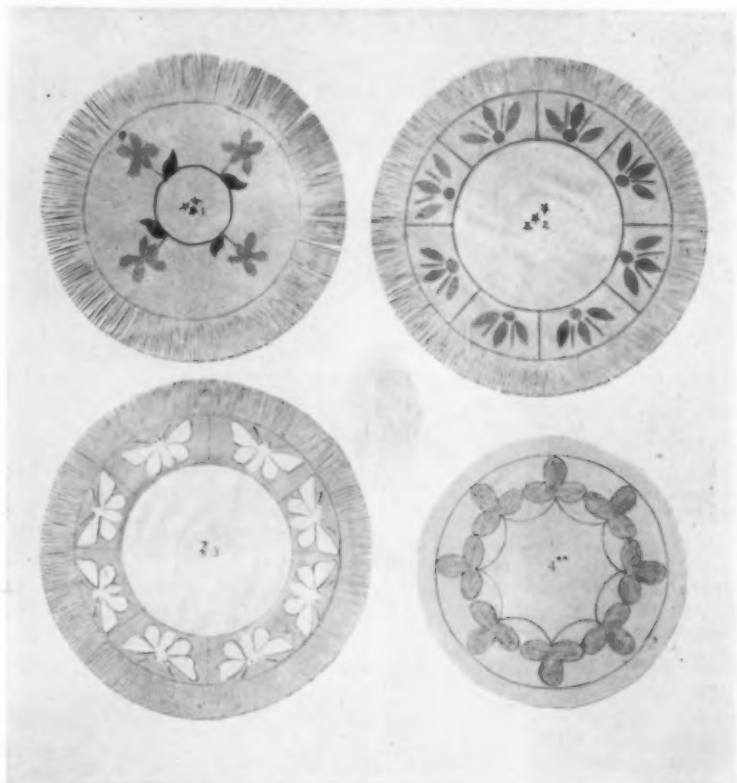
Select the material for the doily. Probably paper would be best, although an ambitious pupil might try cloth. Any paper of good texture—to take water color—from a card to Japanese tracing paper might be used. Plan the color scheme to harmonize with the bowl or vase for which the mat is being made. The dominant hue of the mat should be in analogous relation to the hue of the vase. Tune the paper to the right hue, draw the design, color it; cut the fringe. The illustrations at E are from originals as follows: 1, Peter Emery, Easthampton, Mass.; 2, Louis Leduc, Easthampton; 3, Anonymous; 4, Gorda Savageau, Winchendon, Mass.

FIFTH YEAR. Review Complementary colors.*

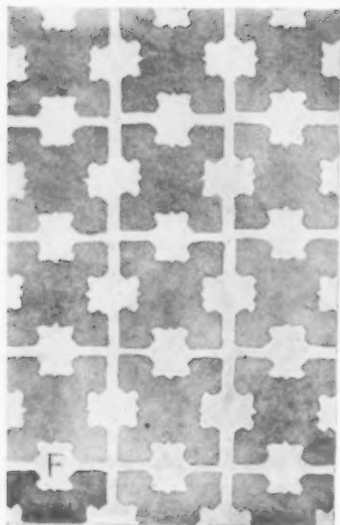
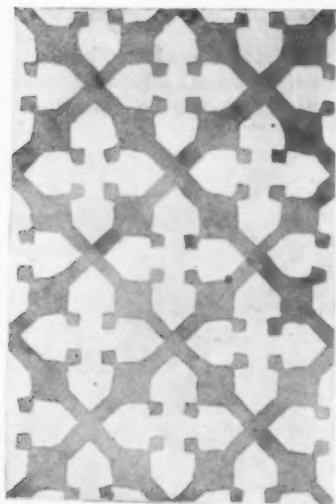
*See School Arts Book for June 1906, p. 741; and for September 1906, p. 35.



Find examples of complementary hues in the coloring of the spring flowers, —violet, hepatica, arbutus, anemone, cranesbill, etc. Call attention to the fact that in all these the hues may often be produced by mingling the two most

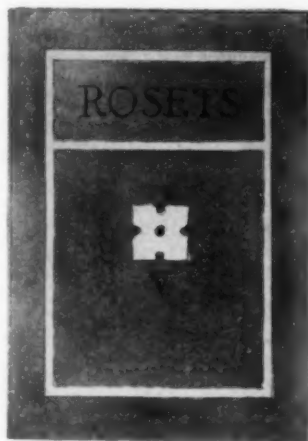


brilliant colors suggested by the flower and leaf,—red and green, red-violet and yellow-green, etc. Make scales from complementary colors, or colors approximating complementaries. See Frontispiece. Mount these scales on the sixth page of your booklet on Rosets.



Make a design for some useful object, having orderly decoration and harmonious color.

Let the object be one of personal interest to the pupil, but an object the nature of which suggests decoration which shall appear equally well from any point of view, as for example a rug for the floor, a sofa pillow, a table top, a circular or square box cover, etc. If the pupil can work out the design in appropriate material so much the better.



Select one of your best roset units and try repeating it in a border or over a surface, to produce a pleasing pattern. The handsomest roset does not always make the best pattern, for the spaces left between the units make a pattern all their own, and that pattern must be quite as pleasing as the pattern formed by the units. When a pleasing pattern is discovered, draw it, and color it with two tones selected from your color scales, to produce a complementary harmony. This design may form the seventh page of your booklet on Rosets. Plate F contains

designs from East Longmeadow, Mass. 1, Walter Johnson; 2, Howard Tower; 3, Harry Segrin; 4, Herbert Shaftoe, all of Grade V. Figure G, is a design for a sofa pillow, made under the direction of Miss Stillman of Providence, R. I., who will tell us, in the June number, how to print such designs from wood blocks.

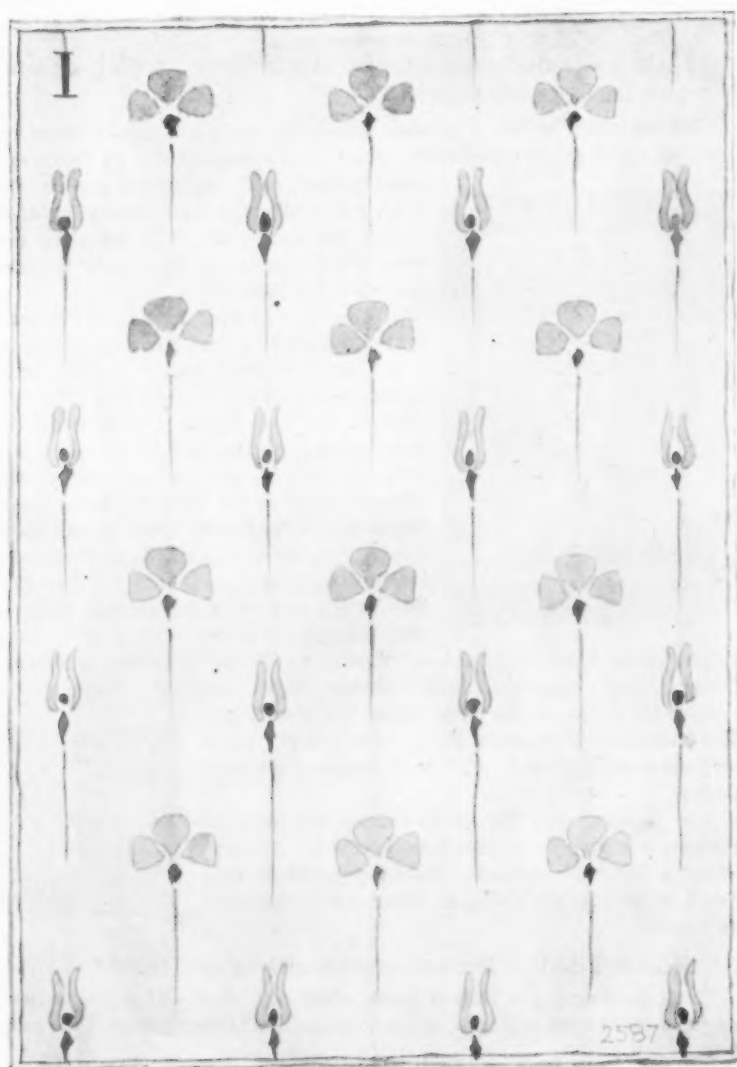
The booklet may be completed by designing an appropriate cover, V, in analogous harmony. On page 2 write a Table of Contents. Bind the pamphlet with thread of appropriate color, as commercial pamphlets are bound.



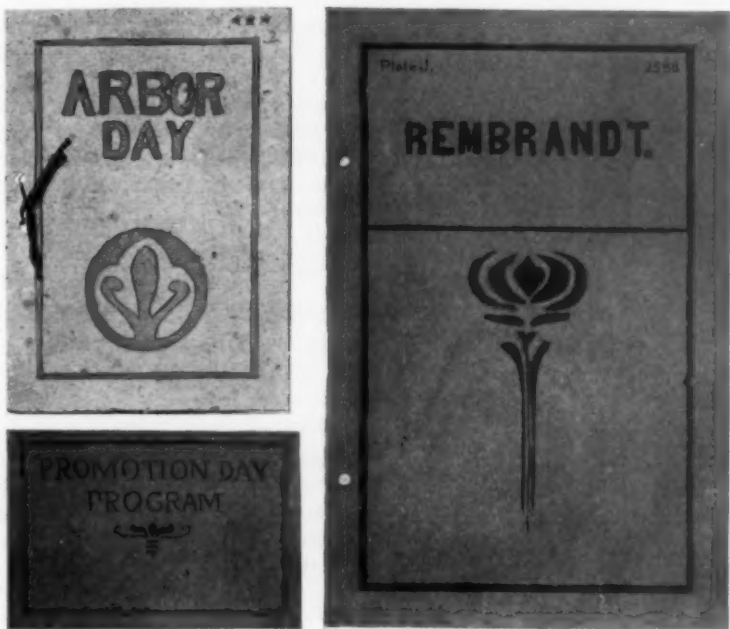
SIXTH YEAR. Review color scales of five tones.*

After reviewing the Neutral scale, select any color,—of a flower, leaf, bud—and make from it a scale of five tones. In other words match the color

*See School Arts Book for June 1906, p. 742; and for September 1906, p. 36.



of the selected element, and using it as the central tone in a scale, work out its two tints and its two shades at equal intervals above and below; or, choosing white and black as the highest and lowest tones in the scale, work out the two intermediates. The result should be an orderly scale of five tones in which



the original color chosen is central. Mount this scale on the sixth page of your booklet on Florets, and describe how you made it.

Make a design for some useful object, having orderly decoration and harmonious color.

Let the object be selected by the pupil. It may be anything to which decoration that reads one way (up and down) is appropriate; that is, decoration on a vertical axis. Decoration for wall paper, hangings, dress goods, end papers, book covers, program covers, etc., which are to be seen always

"right side up.") If such an object is selected as a sash curtain, or any sort of dress goods the florets used must be spaced in such a way that the decoration has the effect of unconnected spots, or of stripes, as in Plate I, a design by Miss Beulah Browne, Southbridge, Mass. If a cover is selected, the floret must be designed with reference to the size of the space, the lettering, and the value it is to have in the finished design. Plate J shows three good examples. 1, By Beatrice Martin, Grade V, Elmira, N. Y.; 2, Anonymous; 3, By Emma R. Bawmann, Grade VI, Elmira, N. Y.

Let the coloring be according to a Monochromatic scale, similar to the one made for the Booklet on Florets. The preliminary studies for the design may be mounted on page seven of the Floret Booklet, a Table of Contents made on page two, an appropriate cover designed in tones from a scale and the pamphlet bound with thread of appropriate color.

GRAMMAR

If the outlines given for April and May have been followed, the pupils in these grades are ready to do intelligent work as follows:

SEVENTH YEAR. Review scales of Intensities.*

Make a group of pleasing tones of low intensity or "chroma." The group may be copied from a Japanese print or from any other source, or it may be original. Make washes of various dull colors, and cut out from them tablets perhaps an inch by two inches in size, and smaller, and select from these pleasing groups. Mount them on slips for future reference.

Make a design for some useful object, the decoration of which involves cross-stitching or weaving.

As bead-work involves practically the same arrangement of elements, it may be included in the work of this grade. Among the objects from which to choose are mats, rugs, baskets, hand-bags, belts, collars, cuffs, bands, chains, mosaic floor patterns, etc. The illustrations in Plates K and L, show the character of work which may be expected from pupils of this grade. Plate K is from originals as follows: 1, Mosaic border, by Oliver Lane, Lowell Training School. 2, Screen pattern, tree motive, Howard Bailey, N. Scituate, Mass.

*See School Arts Book for June 1906, p. 745; and for September 1906, p. 37.

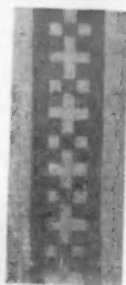
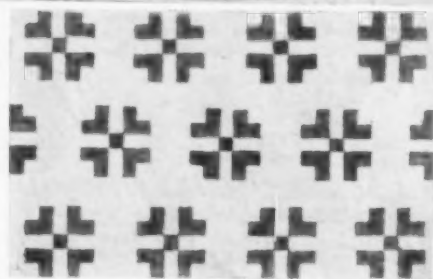
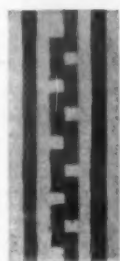
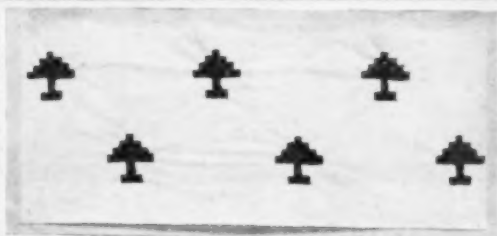
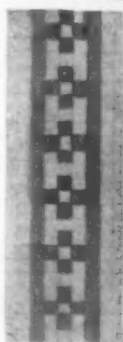
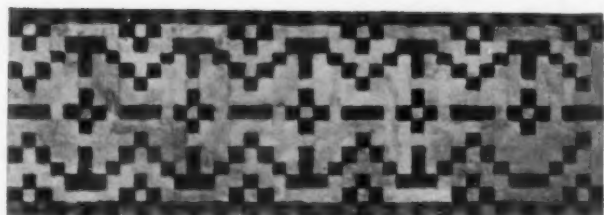
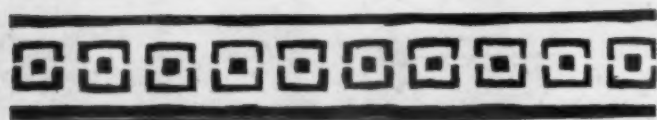
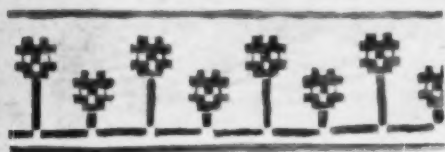
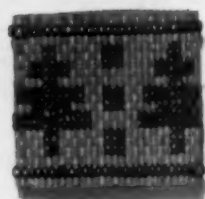
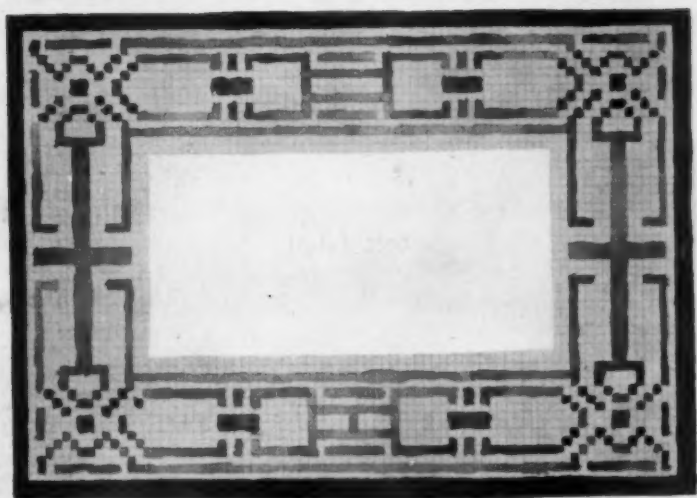


Plate K 2589





3, Sofa pillow, flower motive, Flora Adams, Longmeadow, Mass. 4, Embroidered band, flower motive, Elisabeth D. Frankenstein, Westerly, R. I. 5, 6, 7, 8, belts and bands by pupils in a seventh grade, Steubenville, Ohio. Plate L: 1, Rug pattern, Henry Schmelz, Bristol, Conn. 2, Band, flower motive, Elizabeth A. White, North Scituate, Mass. 3, Collar, flower motive, Matilda A. McLean, Scituate, Mass. 4, Tilo Napkin-ring, tree motive, Lillian Rowe, Bristol, Conn. 5, Band, opening bud motive, James Robbie, E. Longmeadow, Mass.

The order in producing this work is as follows: (a) Decide on subject and unit or motive of design; (b) Lay out the area and rule the squares—unless squared paper is at hand; (c) Indicate the pattern by very light crosses made with the pencil; (d) Decide on the color scheme, and mix the colors; (e) Color the design. In this grade confine the pupils to colors of low intensity. In some cases, as in bead work, brilliant colors of the right hue may be used sparingly to give "snap" to the effect.

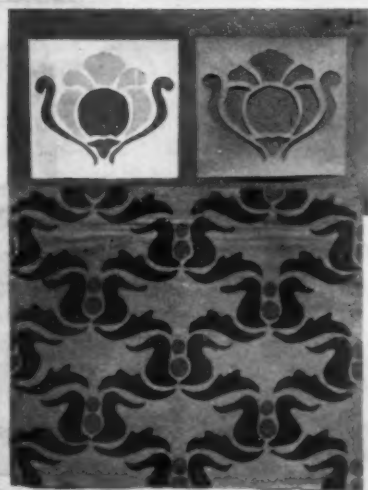
EIGHTH YEAR. Review monochromatic and analogous schemes of color.*

Make illustrations of these two schemes. A good way is to take a sheet of colored paper as a basis, and upon it place a tint and a shade of itself; and on another portion an analogous lighter hue, and an analogous darker hue. This illustrates the problems with which the decorator and the printer are usually confronted.

Make a design for some useful object, the decoration of which involves the use of the stencil.

Wall decorations, figured stuffs for screens, hangings, draperies, etc., come into this class. The illustrations, Plate M, show the general character of work appropriate to the grade. 1, A stencil in two colors, from the cranesbill, for a drapery, Irma J. Cole, Scituate, Mass. 2, A stencil in two colors, from a double rose, Lawrence Buskey, Bristol, Conn. 3, Stenciled goods, in three colors, pupil of Mr. Frank A. Parsons, New York. 4, Stenciled pattern in two colors, from Lady's Slipper, Nathan Noyes, Westerly, R. I. 5, Curtain border, George Gallagher; 6, Curtain border, Paul Tyrrell, Lowell Training School, Lowell, Mass. 7, Figured burlap for a screen, Allyn B. Pillsbury, Malden, Mass.

*See School Arts Book for June 1906, p. 38; and for September 1906, p. 38.



A good order in producing this work is as follows: (a) Decide on the motive or element to be used as a stencil. Draw the stencil on common drawing paper. (b) Cut the stencil, being careful to leave the "bridges" where they will add to the effectiveness of the design. (c) Tint this paper to match the ground upon which the design is to be placed; and hold paper, toned to the selected colors for the design, behind the openings of the stencil to determine the color effect. Tune these papers until the effect is right. (d) Cut the stencil from prepared stencil paper. (e) Mix the colors for making the pattern on the goods. (f) Space the pattern on the goods. That is, determine points which will insure the correct placing of the stencil. (g) Stencil the design. Let the color scheme in this grade be either Monochromatic or Analogous.

NINTH YEAR. Review complementary and complex schemes of color.*


Make illustrations of these schemes. The best way is to begin with a selected colored paper as a ground, and work upon it with body color, to produce a harmonious color effect. This reduces the elements of the problem to the minimum. Another good way is to mix two complementary hues, and work with these upon a white ground. This is the form in which the problem often presents itself to printers.

Make a design for some useful object, the decoration of which involves drawing for reproduction by printing.

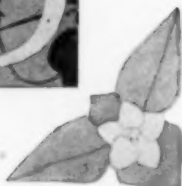
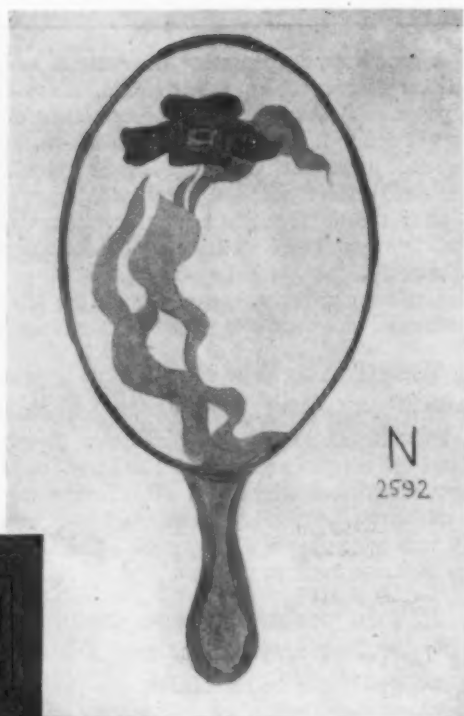
A design not to be reproduced, like the hand decoration upon china, a mirror back, tooled leather, or a pyrographic design for wood falls in this class,—the class wherein continuous lines and flowing curves can be utilized. Any motives or elements may be utilized in such work. The illustrations on Plates N and O, have been selected to show as great variety as possible in application. The originals are as follows: Plate N. 1, Telephone card, Daisy Mosely, Glen Ridge, N. J. 2, Mirror decoration, Ethel M. Smith, Malden, Mass. 3, Decorative cover (from the reproduction used at the time) E. G. E., Beverly, Mass. 4, A hat pin, Anonymous, Everett, Mass. 5, Initial, Anonymous, Springfield, Mass. 6, Pad corner, Helen Savery, Webster, Mass. Plate O. 1, Cover, E. H. Stooke, Concord, N. H. 2, Calendar page, Roswell M. Roher, East Orange, N. J. 3, Cover for School Report, Mildred Dyer, East Orange. 4, Cover, Kaname Kotera, Seattle, Washington.

*See School Arts Book for June 1906, p. 749; and for September 1906, p. 42.

Numbers



Baker 129 J
 Butcher 74 M
 Grocer 1121 J
 Doctor
 C.M.C.
 Mary
 School





The design in this grade should be more individual than in any lower grade; freer in handling, and of course more beautiful. The work produced this year ought to be better than any shown in the plates. Select vital subjects. Work them up without fuss and scolding, from an abundance of illustrations. "Without peace and pleasureableness in occupation, no design" says John Ruskin. The harmony of color in any particular design will depend on the character of the design,—gay for "In The Meadows" (the original of this is in yellow-green and deep purple), and more subdued in the cover of a school report. Any harmony is legitimate in this grade.

IF a man love the labor of any trade,
apart from any question of success
or fame, the gods have called him.

Stevenson.

OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT

Director of Drawing and Manual Training, Boston

AT the close of the year, a carefully planned portfolio in which work may be carried home, helps children to feel that their drawing has been worth while. Nothing is more demoralizing to the enthusiasm of a class than to know that papers on which they have labored are consigned to the waste basket. The making of such a portfolio is an excellent problem for part of the time devoted to drawing during June. It offers opportunity for planning the appropriate size, spacing the printing of the title and designing a suitable ornament. The teacher who wishes to secure the best results will show the children a completed portfolio before they begin work. To make it, will increase her interest and to see it, will awaken theirs. It should be simple and depend for its interest on well spaced printing and design.

DIVISION I. First four years in school.

1. Decide upon the size of the portfolio, cut and fold it.
2. Select the best flower drawing from those made during the spring, cut it to suitable size to mount upon the portfolio.
3. Have each child print his name on the portfolio. The letters should be very simple and much attention should be given to the spacing.

Have the children arrange their drawings in order, and put them in the portfolio.

Nature drawing similar to that suggested for May, and illustrative drawings of school work, summer games, occupations, etc., should occupy part of the time during June, but the portfolio should be begun early enough so it may be completed in season to use at the close of school. Suggestions for other ornamental uses of flower forms in invitations and promotion day programs will be found in the Graded Outline for first, second and third years.

DIVISION II. Fifth to ninth years in school. Designing of a portfolio or book for the drawings made during the spring.

1. Decide upon the size and shape most suitable for the book.

2. Let each child design several units based on flower or leaf forms to be used upon the cover. These units may be made by folding and cutting paper in shapes suggested by flowers or leaves.

3. Let each pupil select the unit he thinks most suitable for the cover and plan the spacing of the unit and the printing.

4. Complete the cover, printing the title in simple letters and tracing around the unit. Make the outline of the unit strong and add color to suggest the flower. (See Fig. I.)

5. Select drawings which best illustrate the work done and arrange them in order. Trim the margins to suit the sizes and shapes of the drawings.

Mount them on sheets which are to be the leaves of the book and place them in the cover.

6. Design a title page and tail piece.

Children will obtain many good suggestions from studying book covers, title pages and tail pieces. Choose examples for them to see, which have plain, well spaced printing and simple designs. The making of such a book will add much interest to the drawing and be an appropriate completion of the year's work.



HELPFUL REFERENCE MATERIAL

FOR JUNE WORK

Promotion Day Programs, etc.

Illustrated articles by Henry T. Bailey. Book, June 1902; and Council Year-Book, 1905. See also Book, May 1905, pp. 560, 561; and June 1906, p. 721.

Color and Coloring.

The Nomenclature of Color, Henry T. Bailey, Book, April 1904, p. 377. Color Teaching, Edith Merrill Kettelle, Book, April 1904, p. 339. (Colored illustrations and A Theory of Tone Relations by Dr. Ross appear also in this number—April 1904.) See also Outlines in files of School Arts Book in September, October, May and June numbers. See Prang Text-Books, sections on "Design." A Course in Water Color, Prang Educational Company. A Color Notation, Munsell, George H. Ellis Co., Boston. A Theory of Pure Design, Ross, Houghton, Mifflin & Company.

Design.

Classroom Practice in Design, Haney, Manual Arts Press, Peoria. Principles of Design, Batchelder, Inland Printer Co., Chicago. Ornament and its Application, Day, Scribner's.

Embroidery.

Cross-stitch. Articles by Mrs. Ferry, Book, December 1903; and by Miss Berry, Book, June 1904. See also Primary Hand Work, Seegmiller, Atkinson, Mentzer & Grover, Chicago. Weaving and Basketry are well described and illustrated in Industrial Work, Holton & Rollins, Rand, McNally & Co. Arts and Crafts for Beginners, Stanford, Century Co.

Printing.

Writing, Illuminating and Lettering, Johnson, Macmillan. Title Pages, DeVinne, Century Co. Decorative Illustration of Books, Crane, Bell & Sons. See also Editorial in School Arts Book, June 1906.

Stenciling.

Mrs. Kettelle, Book, February 1902; Mrs. Sweeney, Book, June 1905; Miss Ward, Book, June 1906, p. 772.

THE WORKSHOP

MAY is the month when one may sit out doors, in the southern parts of our country, and when one begins to think about sitting out doors, in the sun, on the south side of the house, in the northern parts of the country. By June we shall all be out doors again, anyhow, and we must prepare for it. I have found a man who likes boys and knows how to make things that boys like. Let me introduce to all the Workshop boys our new friend, Mr. McKinney, of Newark, N. J. He will tell us this month, or begin to tell us, what empty barrels are good for, out of doors.

The Editor.

BARREL FURNITURE

You all know what a pretty flower garden can be made in a half barrel (cut lengthwise), mounted on cross timbers, and how to make a chair from a barrel; but how many of you have ever made a hammock, a camp bed, or a baby fence?

A HAMMOCK

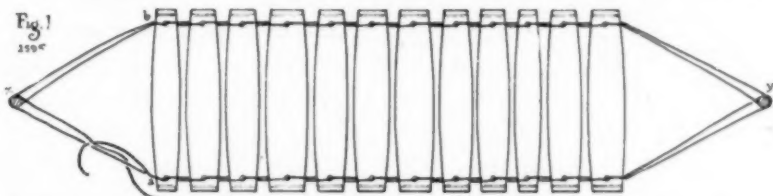
If you have never used barrel-stave hammocks, you do not know how easy they really are. For a long time I have used them in camps and on picnics, and I find others enjoy them too. A hammock may be made as follows:

Get a good clean barrel, preferably a sugar or cracker barrel, a piece of manila clothesline about forty feet long, two pieces 3-8" or 1-2" manila rope as long as required to fasten to posts or trees. Separate your barrel carefully so as not to split any of the staves.

1. Round the corners of the ends of the staves so that they will not cut should the hammock swing against anybody.
2. Bore a 1 inch hole 1 and 1-2" (center for bit) from the groove cut near each end to receive the head of the barrel, as shown in Fig. 1.

3. Smooth off the edges of the holes and also the edges of the staves, that they may not chafe off the lacing ropes.

4. To "thread" the hammock, arrange the slats side by side on the ground, one inch apart in the middle, and drive a couple of stakes into the ground two feet beyond the middle of the end slat. See Fig. 1. x, y. Take the end of your lacing rope (clothesline), pass it down through the hole in the first stave, a.



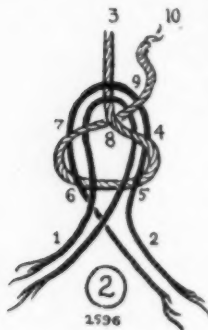
Bring it up between the stave and its neighbor and down again through the next hole. Continue the whole length of one side with a single rope.

5. Take a turn around the stake, y, to form a loop, and then return on the same side, threading the staves in each case in the reverse direction; that is, where before the rope went down through a hole, this time it must come up from the under-side, and where it passed down between the slats, it must now come up between them. The lacing will look like a series of 8's turned sideways. When you return to the end of one side, if the slats have become disarranged, respace them, carefully leaving about one inch space between them at the center of the slats.

6. Take a turn around the other end stake x, to form a part of another loop, and begin to weave the second side at b. When you get to the end, pass your rope around the stake y to form another loop, and then complete the weaving. Pass the rope around the stake x, and tie the two ends together under the corner of the hammock at a, the point of beginning. Lacing the

hammock in this way the rope is not cut and should you disband the hammock, you will have one long piece of rope to use instead of four short pieces.

To sling the hammock, join the loops to the larger supporting ropes with a "cat's paw" or becket hitch. Here is a "turn" easy to make and equally easy to untie, but one that holds tighter the heavier the load in the hammock.



Take the loops of the ropes 1 and 2 Fig. 2 in your hand. Next take your large rope, 3, pass it under loops and bring it up inside them. Pass the end to your right over as at 4, then to the left under both, as at 5 and 6, and over as at 7, under the post rope 8, and over the right hand strands as at 9. This will hold all the load your ropes will, but, if

you are afraid it might slip, tie a knot in the end of the rope, 10.

A BABY FENCE

If the baby plays on the piazza, make a "hammock" to fit the opening in the rails where the steps enter. Fasten this to the posts by means of the ropes, so that it will stand in a vertical position. So protected, no baby can fall down the steps.

To make a play-yard, drive four stout posts into the ground to form the corners of a square. Make a long "hammock" by using two barrels instead of one and wrap it around the posts, tying the ends securely together. Put the baby and his dolls, toys, etc., inside the enclosure and he is safe while mother is busy in-doors.

A CAMP BED

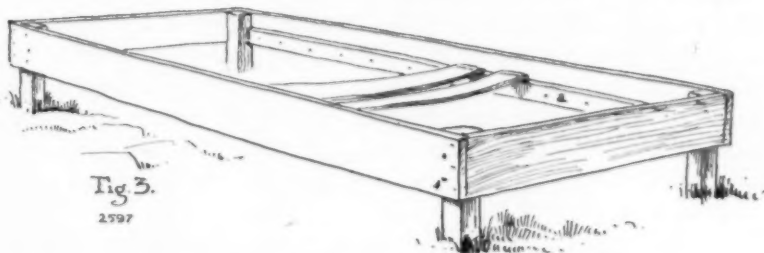
A camp bed. The very name thrills a boy!

Make a frame as shown in Fig. 3 just large enough to receive the barrel staves. Be careful to have the inside strips (a) securely

fastened to the sides and at least 7-8" thick. Two slats only are shown in place.

Cover the slats with fir boughs when you are in the woods, and you will have the softest bed you ever slept on.

Several years ago I made one of these beds for a camp of



young ladies and from the first night there was continual plotting to get that bed. At last several other beds of this sort were made by the girls themselves.

A barrel-stave swing chair will be described next,—“the envy of all the other campers;” “always in use.”

C. E. McKINNEY, Jr.

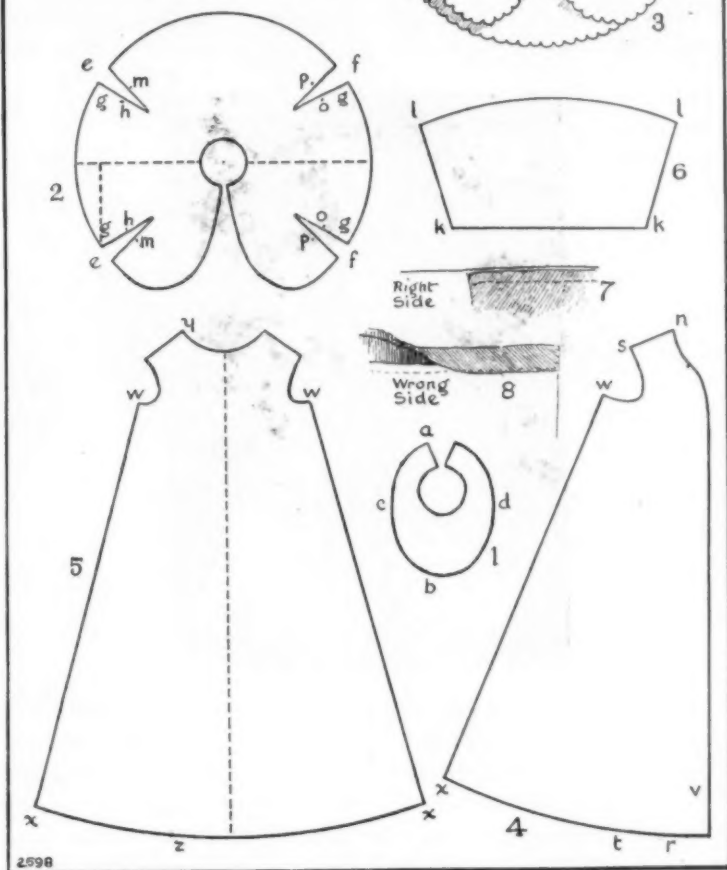
High School
Newark, New Jersey

DOROTHY

Among the accessories which help make a baby comfortable are a bib, house-jacket and kimona. Let us consider the bib for Dorothy first. It should be cut two and three-fourths inches from a to b of figure 1 and should measure two and one fourth inches at its widest part c to d. Make the opening for the neck a circle one inch in diameter. Thin lawn makes a good bib for which you should cut two pieces of the same size. Sew these together wrong side out, leaving the neck open; after you have taken a narrow seam turn the bib right side out and sew up the neck. Then finish the edge of the bib with very narrow lace.

The house-jacket is very simple to make being cut from a circle six and one-half inches in diameter; the neck of this also should be a circle one inch in diameter. In cutting the notches which form the sleeves you will find it easier if you divide your circle in halves by folding it on the dotted line, see figure 2. In this way you can get your notches e-e together; also notches f-f, figure 2. They should be one-fourth inch wide and one and one-fourth inches deep; the points marked g, figure 2, should be one and three-fourths inches (measured in a straight line, see short dotted line) from the dotted line or fold. The fold in the jacket forms the shoulder and center of the sleeve. Fasten the body of the jacket together at points m-m and p-p; and fasten points h-h and o-o together to form the sleeves. Sew tiny bows at the places where you have joined it and sew four inches of ribbon on each side of the neck with which to tie the jacket. Figure 3 gives you an idea of how this little jacket looks when done. I finished the edges of mine by cutting scallops about one-fourth inch wide but you can, if you prefer, finish the edges with a narrow hem. If you do the latter be sure to cut your jacket a little larger to allow for the hem.

Patterns and Sketches
for Bib, House-Jacket and
Kimono for A Baby Doll



The kimona consists of two pieces like figure 4 for the front, a back like figure 5 and sleeves like figure 6. The front should be eleven inches from the shoulder n, to the bottom r, and ten and one-half inches from s to t. The under-arm seam w-x, see figures 4 and 5 should measure nine inches. The bottom of the front



from x to v in a straight line measures five and three-fourths inches. The pattern, figure 5, is for a whole back but if you prefer you can cut it with a seam in the middle, see dotted line, but if you do this be sure to allow one-eighth inch on each side of the middle for the seam. From y to z should be eleven inches while across the bottom from x to x it measures eight and five-eighths inches.

In sewing take seams of one-eighth inch and over cast them neatly. The front, neck and sleeves have a binding of a different color; cut this binding one and a half inches wide. Sew it on the kimona on the right side, the first time, see figure 7; then fold the binding over onto the wrong side and hem it down so that the edge will cover the stitches of the first sewing, see figure 8.

The sleeves measure four and one-fourth inches on the bottom, k-k, figure 6, and five and one half inches in a straight line from l to l. They should be bound on the bottom in the same way as the front, and gathered only at the top where they are sewed into the kimona. The bottom of the kimona should be finished with a half-inch hem, and when done should look like the picture. This kimona as well as the house jacket was made of white cashmere and the binding of the kimono was pink silk.

As this completes the wardrobe of Dorothy as a baby we will next know her as a little girl of four.

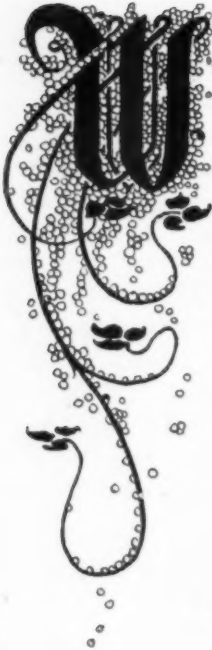
MARY A. BERRY

West Newton, Massachusetts

A BOY who can see and won't
see must be made to see.

Pedagogical Proverbs.

EDITORIAL



HERE shall we keep holiday,
And duly greet the entering May?
Too strait and low our cottage doors,
And all unmeet our carpet floors;
Nor spacious court, nor monarch's hall,
Suffice to hold the festival.
Up and away! where haughty woods
Front the liberated floods;
We will climb the broad-backed hills,
Hear the uproar of their joy;
We will mark the leaps and gleams
Of the new-delivered streams,
And the murmuring rivers of sap
Mount in the pipes of the trees,
Giddy with day, to the topmost spire,
Which for a spike of tender green
Bartered its powdery cap.
And the colors of joy in the bird,
And the love in his carol heard,
Frog and lizard in holiday coats,
And turtle brave in his golden spots;
While cheerful cries from crag and plain
Reply to the thunder of river and main.

And the beauty and zest of the excursion shall return with us to our schoolrooms, that our work may blossom with fresh delights.

¶ If you haven't quite dared enjoy such a draught of the elixir of life with your boys and girls read Mr. Baldwin's article and take courage, make resolve, do the deed. Remember Bunyan's immortal parable: "And behold there was a very stately palace before him, the name of which was Beautiful, . . . So I saw in my dream that he made haste and went forward, so that if possible he might get lodging there. Now before he had gone far, he entered into a very narrow passage . . . and look-

ing very narrowly before him as he went, he espied two lions in the way . . . Then he was afraid, and thought to go back, for he thought nothing but death was before him. But the porter at the lodge, whose name was Watchful, perceiving that Christian made a halt, as if he would go back, cried to him, saying, 'Is thy strength so small? Fear not the lions, for they are chained, and are placed there for trial of faith where it is, and for discovery of those that have none; keep in the midst of the path, and no hurt shall come unto thee.' Then I saw that he went on trembling for fear of the lions: but taking good heed to the directions of the Porter, he heard them roar, but they did him no harm. Then he clapped his hands and went on."

¶ If your school is in the city where the Spring is mostly here-say, select an address from among those given in the reports on the monthly contest, and have one of your pupils enter into correspondence with a country pupil. Have a contest in letter writing to determine which of your pupils it shall be. Let the letter propose an exchange: Samples of city school work, for a box of wild flowers,—a half dozen different kinds of wild flowers, with the stems, packed in damp moss. Exchange language work. Have your pupils write accounts of city experiences—a fire, a blockade, a parade, election night, children's festival, the zoo,—and exchange these papers for papers from the country on the making of maple syrup and maple sugar, the return of the birds, bonfires, raising chickens, making a garden, doing chores on a farm, May-day, May-night fun, and other out-door topics. By hook or by crook get the Spring into your school-room.

¶ The calendar for the blackboard has been designed to stimulate the spring feeling. Things are growing, the birds are building. First draw the hill-side with charcoal. Next draw the bird-house

and the oblong for the calendar pad. The house is drawn as simply as possible without perspective. Draw the birds with chalk and a little charcoal as shown in the plate. If you need a larger sized copy, use the March School Arts Book, pp. 594 and 597, and the bluebird sheet in "Twelve Elect Birds." Now add the sprouting things, indicated by little dabs of chalk and charcoal, and the letters and figures of the calendar. The clouds and the birds in the distance give a little touch of movement and life to the sky and complete the composition.

THE work for the month deals with the spring growths and decorative design. Observation of nature should yield suggestions for the making of graceful units, and the production of harmonious color schemes. On the other hand, the study of rhythm, in measure and in curvature, will react upon the plant drawing and open the pupils' eyes to see a finer grace in leaf and flower.

¶ The pass perilous between nature and decorative art is named Conventionalization. It would better be called Adaptation, for the word "conventional" has a stiff and juiceless connotation in these days, which affects all its derivatives. Adaptation includes three processes: 1, Selection; 2, Fitting; 3, Handling; and these three must be carried on together in the mind.

Adaptation does not mean the elimination of all grace, all charm of detail, all delicacy of tint from a leaf or flower; it means the preservation of all these so far as the limitations of decorative design will allow. Many of our difficulties as teachers of design arise through the failure to make clear to the pupils at the outset just what the problem is. The problem of Nature, for example, is the growing of tulips which shall be self-perpetuating. Nature has to consider climate, soil, structure, possible relations to insects, involving display of color, placing of nectaries,



MAY



Sun.	5	12	19	26	
Mon.	6	13	20	27	
Tue.	7	14	21	28	
Wed.	1	8	15	22	29
Thu.	2	9	16	23	30
Fri.	3	10	17	24	31
Sat.	4	11	18	25	

stamens, pistils, etc. The problem of the picture-maker is the representation of tulips so that the picture shall give a hint, at least, of the pleasure a vision of growing tulips always gives to a lover of flowers. The artist has to consider merely the arrangement of lines and spots of paint within a given area, to produce the effect. Nothing about real tulips is of importance to him unless it conserves that effect. His picture must be a pretty song in praise of tulips. The designer's problem is not the making of tulips, nor the praising of tulips, it is the beautification of some object, by means of orderly arrangements of line, tone, and hue. He goes to the tulip merely for suggestions. What the tulip has to offer may be expressed as follows:

Tulip	{	Forms	{ Mathematical or Typical.
			{ Accidental or Foreshortened.
	{	Colors	{ Local or Actual.
			{ Apparent.
			{ Characteristic.
	{	Values	{ Actual or Individual.
			{ Relative or Typical.

Upon this material the designer reacts, as I suggested a moment ago, selecting, fitting, and handling, as the occasion demands.

¶ For example, suppose the problem to be the enriching of a piece of drapery for a cupboard in which will be kept plates, bowls, cups, and other ware made in Holland. As a decorative designer I think at once of the tulip as an appropriate source of suggestion for the design. See Figure 2.

Adaptation now begins. First, I must select from among the many elements offered by the tulip those which I can use in this particular case. These are determined by the space into which the decoration must be fitted, and the handling required by the material in which the work must be done.

The material is rather thin cloth of a decided cream color—to harmonize with the color scheme of the room in which the cupboard stands. The shape of the drapery is a long and narrow oblong, a short edge at the top. I think a simple decoration border in not more than two colors will keep its place—a subordinate place upon the drapery, itself subordinate to the cupboard, and that in turn subordinate to the room as a whole. Only when such orderly subordination of lesser to greater, reigns in a room can the room be beautiful. I shall therefore work the pattern in unobtrusive outline stitch. Having thus limited the field within which my fancy shall have free rein, I am ready to study my tulip and to select, fit, and handle intelligently such elements as may serve.

SELECTING

I proceed to argue the problem as follows:

1. *Forms.* The decoration is to be in the form of a border. The drapery is very long for its width, and therefore the border shall be deep, with the vertical lines in the majority—the vertical feeling dominant. This means that I use the whole plant, thus utilizing its long, vertical flower stalk and the upright leaves which almost cling to it. Turning my attention to the flower, I discover that while it assumes various forms at different stages of growth, as shown in figure 1, a, b, c, d, e, I must select b, if the vertical feeling is to be dominant. I have chosen the typical forms.

2. *Colors.* The colors of the drapery must harmonize with those of the cupboard (light brown, or, technically, OY, hdi-4 i.) and its contents (blue and white, mostly). The cream colored goods was selected to harmonize with these colors (by analogy with the wood-work, and by contrast with the ware),

and my decoration must do the same. Therefore it must have yellows or blues for its colors. Blues do not exist in tulips, and I am driven to yellows. This means that I discard the red of the tulip as red, and the green as green; that I select a yellow tinged with red for the flower, and a yellow strongly tinged with green for the foliage. These are characteristic tulip colors, and also suitable to the drapery.

3. *Values.* The tulip offers many values, but three are noticeable at first glance: the very high value of the yellow of the flower, the lower value of the dull green of the leaves, and the still lower value of the deep red markings of the flower. My decoration is to have but two colors and therefore I can use but two values at most. Which shall they be? The goods upon which I am to work the design corresponds in value with the lightest value offered by the tulip. The decoration must keep its place, and therefore the contrast in value between ground and figure must not be too great. Moreover the border must appear as a unit—a single consistent band of decoration. If I use two colors, will not one value be sufficient? Two colors of the same value will be less likely to destroy the unity of effect, than two colors of different values. I think I will use but one value, and that the value of the tulip leaves—I have selected an individual value, and have completed the selection of elements.

FITTING

1. *Forms.* If the vertical feeling is to be dominant, the tulips must be quite close together that there may be many vertical lines within the field of the border. This means that my unit must be compressed laterally. See figure 1.

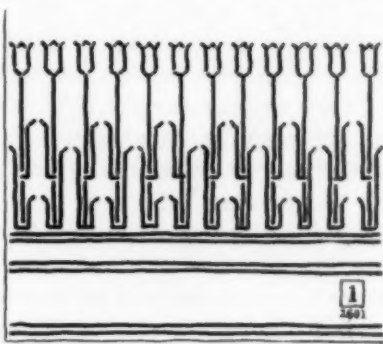
2. *Colors.* I must experiment with the two selected hues until I secure two of the same value, with sufficient contrast

in hue to be pleasing when seen side by side on the cream ground.

3. *Values.* My selected values may have to be modified slightly on account of the material in which the design is to be worked. I shall have to use thread as nearly right in value as I can find, and be content with that.

HANDLING

1. *Forms.* The decoration is to be worked in outline stitch, as simply as possible. This means that I use only straight lines. If my pattern is to be harmonious in line, all its lines must rhyme with the lines of the curtain or the field of the design, or contrast with them, with the least possible confusion. Then the lines of the pattern must be vertical, horizontal and oblique at 45° . Studying the tulip I discover that the leaves alternate in position above the ground, and that their points often bend abruptly; the points of the divisions of the flower tend to bend abruptly also. These hints I make use of in my design, spacing all my lines and measures as rhythmically as possible, and with regard to the spaces which develop between the units. I add border lines where I think best to increase the effectiveness of the border.



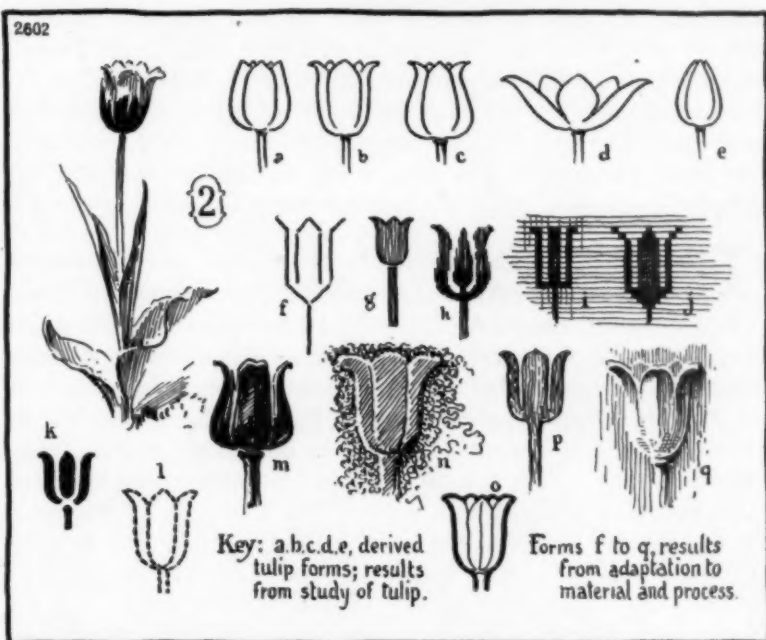
2. *Colors.* The handling of the color in this case means merely its distribution in the design

□ The tulip shall be in the OY, and the stems and leaves in the YG. But both these colors must be distributed throughout the design. I will therefore have the first lines below the units, YG; the next below, OY; and the lowest, at the edge of the drapery, YG again. This will give YG as the dominant hue of the decoration, in contrast to OY (a light value of it) the dominant hue of the drapery, but both having Y in common.

3. *Values.* These have been already settled. I have now to work the design upon the goods.

¶ This seems, as I read it over, a rather labored statement of the process which takes place, with varying degrees of consciousness, in the mind of every designer. I have tried to put the process into words to show how it simplifies and elucidates "Conventionalization." If I am to cut a tulip from paper or cloth, in one piece, p, (figure 2), I HAVE to ignore the texture, the structure, the color, the value, the perspective, the chiaroscuro of the growing tulip, and to confine myself to cutting out a typical mathematical form. The only beauties I can preserve are the beauties of proportion and curvature. In hammered brass I could preserve a suggestion of the modeling of the flower, but all the refinements of the exquisite contour of the original tulip would have to go, n. Working in wood, if I am a skilful carver, I can retain these (some of them), and suggest also the perspective effect, q. In wrought iron, if I am as skilful as the old Venetians, I can produce a really handsome tulip cup, m; but I must sacrifice texture, and color. Inlaying in wood, mother-of-pearl, ivory, or any other material, the tulip would take the form of g. In solid embroidery I could retain the variety of color, h; and in a drawn form, after the style of Mucha, o, something of the grace of line; but in weaving, i and j, the grace of line would have to go, and I might have to content

myself with one color again. The tulip done in straight outline stitch in figure 1, if somewhat larger, might be rendered as at F, (figure 2), or if larger still, and worked perhaps in chain stitch, like 1. If the tulip were to be applied in the form of a



stencil the elements would have to be separated as shown at K. If the flower were painted in "slip" on a vase, if it were made in cloissonné, if it were pierced in metal, or in wood, if it were embossed on leather, burnt on wood, wrought in gold, cast in silver, incised on plaster, or blown in glass, it would assume in each case some other conventional form, in which certain of

its beauties were preserved and certain of its beauties lost. Any attempt to teach "conventionalization" apart from a process, a handling, a utilization of some material, is absurd.

¶ Adaptation is the word; and the process is not destructive but constructive. The question is not how much of the exquisite beauty of this flower, this miracle of divine design, can I crush out of it to produce a conventional unit; but considering the limitations imposed by the conditions of place, function, and material, how many of its elements of beauty can I embody in my decorative unit. The more I can legitimately embody, the greater am I as a designer, and the more beautiful is my art.

THE Convention at Cleveland will be the art educational event of the year. Registration and the Exhibitions* will occupy the attention of all who attend on Wednesday afternoon, May 8th. Sir Casper Purdon Clarke speaks that evening. Thursday morning, May 9th, will occur the business meetings of the three participating organizations, and an address by Henry Turner Bailey on "The School Booklet as a Problem in Manual Arts." This will be illustrated by blackboard sketches, and examples of children's work. The afternoon of Thursday will be devoted to Round Tables on Art in the Elementary Schools, Manual Training in the Elementary Schools, Art in the High School, and Manual Training in the High School. Among those who will take part in these discussions are Mr. Burnham of Massachusetts, Mr. Frederick of Trenton, Miss Seegmiller of Indianapolis, Mr. Brodhead of Boston, Mr. Murray of Springfield, Miss Langley of Chicago, Miss Stiles of Chicago, Mr. Daniels of Springfield, Mrs. Smith of New Orleans, Mr. Elson of Cleveland, Mr. Bennett of Peoria, Mr. French of

*The exhibits will be unusually rich. Plan to see them on this opening day. You will be too busy any other day.

Columbus, Mr. Howe of Cleveland, and Mr. Rood of Hartford. Thursday evening occurs the reception at the Cleveland School of Art. The new building is in itself an object lesson not to be missed, but to say that the reception will be under the eye of Miss Norton, Principal of the School, is enough to commend it to everybody. On Friday the 10th, the speakers will be Mr. Price of the Rose Valley shops, Philadelphia; Professor Richards of Columbia University; and Mr. Albert H. Munsell of the Massachusetts Normal Art School, the author of the new "Color Notation." Friday afternoon the Sherwin Williams Paint Company will entertain the congress, and on Friday evening Professor Charles Zueblin of the University of Chicago will speak on Democratic Art. On Saturday morning, Mr. James Hall, President of the American Committee for the International Congress at London, 1908, and Dr. Haney of New York, will be the speakers. Business meetings and automobile tours of the parks and boulevards will conclude the program. The Cleveland meeting will be the largest and most important art educational convention ever held in the United States.

¶ An exhibition recently held at the Cleveland School of Art consisted of but three paintings: Our Lady of the Angels by Bouguereau, The Disciples at Emmaus by Dagnan-Bouveret, and The Blessed Mother by George Hitchcock. It was managed so well that thirty-five hundred people were in attendance, and saw these good pictures as they never saw pictures before. How much more educational is such an exhibit than one where thirty-five hundred pictures are seen by three people,—the crowds seeing nothing in particular!

¶ Professor Boulton Coit Brown has inaugurated a novel scheme, destined to prove of great advantage to all concerned. Better send for a copy of the American Art News for March 2nd, 1907

(price 10 cents, address 1265 Broadway, N. Y.) and read about it, if you wish to know it in detail. Briefly, Professor Brown proposes to paint twenty pictures in one year, and to sell them at \$80.00 each, to twenty subscribers, who will, when the pictures are finished, draw lots for them; with the privilege of exchanging pictures with each other if they so desire. The plan is devised to give the artist fair compensation for his work, and to give the customer good paintings at a reasonable price. Professor Brown does superb work, and the scheme ought to be a brilliant success. His address is 51 W. 10th St., New York.

¶ Do you know about the novel drawing models made by the Craftsman's Guild, Highland Park, Ill.? Write for a circular. Everybody agrees, at sight, that the "Running Hen" is a masterpiece,—and not the only masterpiece.

¶ Manual Arts Education is a rapidly rising tide in the United States. Are you afloat? The School Arts Book will tell you which way to steer!

LET every occasion be a great occasion,
for you cannot tell when fate may
be taking your measure for a larger place.

Success.

CORRESPONDENCE

BY means of the monthly Contests, the Editor is not only able to keep tab on the Outlines with reference to their fitness to the different grades, but to keep in touch with all sorts of work in the schools of widely separated cities and towns. The "special work" is always of great interest and often of great suggestiveness. For example, in a recent Contest, some color sheets attracted my attention, and as a result I am able to present the following letter:

Dear Mr. Bailey:—

Many thanks for your congratulations upon the result sheets of the Grade II exercise in color combination. As a reply to your request for a letter telling just how it was managed I would say the steps were as follows:

I. Fall color review of six families. Red?—Vegetables, fruit, flowers, grandma's red house, Santa Claus' coat, the red in the flag, etc. Orange?—Monarch or milkweed, butterfly, gold-fish. Yellow?—Sun, sunshine, sunset, ripened grain, canary. Green?—Grass, trees, ferns, moss, frog, parrot. Blue?—Sky, bluebird. Violet?—violets, etc.

II. Teacher should have on hand a collection of hair ribbons and neckties, or ribbons which could be used as such.

Topic: Personification of Rainbow colors, which like to be together best? Members of one family. If there are no family connections? Neighbors.

Note: Black, white or gray are friendly with all six families. Mention particularly good color schemes on children in the room. Never fail to call attention to the fact that mother knows best, however, what they should wear; but ask them to be careful if they have any choice in the matter. Never fail to mention the fact that it isn't always those that spend the most money that dress as they should; but those that spend the most thought. Every day through fall and winter speak of good color schemes as they happen to appear on the children.

Preliminary to Third Step.

1. Boys bring small, new, clean piece of cloth like a blouse they have or would like to have, together with tiny piece of ribbon or silk that would look well as a tie.

2. Girls bring piece like dress they have or would like to have and tiny piece of ribbon to match.

CORRESPONDENCE

(As the children brought the pieces they were pinned on a paper and the child's name written on the back. If samples were inharmonious, the child was told to look for more friendly color connections.)

III. Directions to children. Fold 6" x 9" paper into booklet (4 1-2" x 6"). Place sample in center of right-hand side, then the pieces were pinned on for the children.

IV. Following sentences were written on the board for the children.

A — ribbon would look best with my—dress.

A—necktie would look best with my—blouse.

A list of the necessary color words were also written on the board. Then children were told to fill out their proper sentence with the proper color words (on the left side of booklet.)

Now if the above would as you suggest help anyone else in the field I am sure they are very welcome to the idea.

Very respectfully yours,

Lena L. Andrews.

Supervisor of Drawing,
Marlborough, Mass.

Here is an interesting note :

My dear Mr. Bailey :—

It is a long story to tell you how I happen to be interested in a two-room school building, containing just fifty children, out on this little island. I won't take your time for that, but I wanted to send these answers to this question :

"State how a knowledge of drawing may help to make your schoolroom more attractive."

(1.) "Drawing is useful in the schoolroom because it attracts the attention of visitors and makes the room look neat and shows what a steady hand good drawers have."

(2.) "By putting little pictures on the wall."

(3.) "Drawing is a useful study and will help you in other studies."

(4.) "Drawing is a restful study and it is altogether different from other studies." (Girl of ten years. More than average ability.)

(5.) "By putting the best pictures you have drawn on the walls."

(6.) "By putting in a few libraries and building it out further and wider."

(7.) "A drawing always looks good in a schoolroom because it brightens up the dark colored paint and makes the room look cheerful."

CORRESPONDENCE

Aren't some of these eye openers? These children are in the fifth, sixth and seventh grades. They have had lessons in drawing about two years.

The School Arts Book sheds its ray of light out here and is a great help to us.

Very truly yours,

L. H.

Dear Mr. Bailey:—

W—, N. Y., March 3, 1907.

The four drawing periods of the fortnight before February fourteenth were devoted in each room to Valentines. In the seventh and eighth grades we made post cards, and when the children found they could really send them by Uncle Sam's mail, they were filled with enthusiasm. I encouraged original designs, and was proud of many of the attempts. The children, also, were so proud that all the good cards had to be sent to sister or brother at college, or auntie in California; and I had not the heart to insist on retaining any. After Valentine's Day, as always after special effort, there was a reaction, and the work for the last half of the month was not as good.

I wish you would tell the readers of The School Arts Book how to keep all the work up to the level of the work for special occasions, and still avoid having one's conscience accuse one of adding too much strain to the nerves of children who are already overworked in the effort to meet the requirements of "the new syllabus."

I am sure other teachers than myself would appreciate a solution of this problem.

Yours truly,

J. E. J.

Work that is vital, that appears to the pupil as worth while, is always of interest to him. If we could only make all his work "the work for special occasions!" But why not? The teacher's business largely consists in planning "occasions" for the pupil's activity, in harmony with a course of study. (If that course is somebody's idol, that having I's sees not the child, nor the seasons, nor the truth of pedagogy, the teacher would better turn from it to serve a living god). Strain to children's nerves almost never occurs when the work is so interesting that they "just love to do it!" The forcing of activity from without is the process that wears out nerves. "There's all the difference in the world," says Booker T. Washington, "between working and being worked."

THE ARTS LIBRARY

BOOK REVIEWS

A Theory of Pure Design. By Denman W. Ross. Houghton, Mifflin & Company, 1907. 200 pp. 7 x 10. 235 illustrations in line. \$2.50 net; postage 18c.

To teachers of drawing, painting, and design, this is by far the most important book recently published. It presents in an orderly manner and with adequate illustration the theory which has been such a revelation to the students under Dr. Ross at Harvard, a theory which furnishes the key to the problems of design, and the basis for intelligent criticism. By sharing his insights with his students, by welcoming all sincere questions and all thoughtful criticism, Dr. Ross has secured the co-operation of many minds, and has thus clarified his own thought. His presentation of it in this volume is a model in exposition,—logical, clear, convincing, and with something of the charm of that classroom presentation so delightful to his pupils.

"By Order I mean, particularly, three things,—Harmony, Balance, and Rhythm. . . . In the practice of Pure Design we aim at Order and hope for Beauty. . . . This is perhaps our nearest approach to a definition of Beauty: that it is a supreme instance of Order, intuitively felt, instinctively appreciated." How such sentences recall the fine spirit and unerring taste of the man! The Introduction closes with the words "In this book I shall explain what I mean by Drawing and Painting in Pure Design. Later, I hope to write another book on Design in Representation."

The chapters deal with Positions, Lines, and Outlines, in Harmony, Balance, and Rhythm; with Tones and Tone-Relations; Sequences of Values and Colors; Tone-Harmony, Tone-Balance, Tone-Rhythm; Composition; and the Study of Order in Nature and in Works of Art. A Paragraph Index enables the student to locate readily every important topic discussed.

Thruout the book one feels the spirit of a master,—one who knows; knows the eternal principles and is therefore tolerant and open minded. "The value of a rule is often found in breaking it for a good and sufficient reason; and there is no better reason than that which allows you, in Design, to follow any impulse you may have, provided that it is consistent with the principles of Order." Dr. Ross has no illusions as to the potency of the abstract spot: "The end of the practice of Pure Design is found in the love of the Beautiful, rather than in the production of beautiful things. Beautiful things are produced, not by the practice of Pure Design, but out of the love of the Beautiful which may be developed by the practice." Dr. Ross has no illusions as to the value of

natural gifts: "Appreciation and enjoyment are the rewards of hard thinking with hard work." He sees straight and thinks straight, as President Eliot says a man ought. "Instead of trying to teach people to produce Art, which is absurd and impossible, we must give them a training which will induce visual sensitiveness with esthetic discrimination, an interest in the tones, measures, and shapes of things, the perception and appreciation of Order, the sense of Beauty. In these faculties we have the causes of Art. Inducing the causes, Art will follow as a matter of course." The book cannot be read; it must be studied. It richly deserves study, and will richly repay the student.

Symbol-Psychology. By Adolph Roeder. Harper & Brothers.
204 pp. 5 x 7 1-2. \$1.50 net.

If the pictures, the sculpture, and the decorative designs inspired directly or indirectly by the Greek and Roman mythology, the mythology of northern Europe, and the Bible were to be eliminated from the treasures of art, but little of consequence would be left,—a few landscapes and portraits and the representations of military achievements, almost all of them comparatively modern. The student of art who would know its content must know his Bible and the mythologies, know them as written, and know them as interpreted by the thoughtful. The "spiritual truths" which they clothe with beauty as with a garment, are nowhere more clearly and readably set forth than in Mr. Roeder's book. The author's sweeping generalizations and bold assumptions, are somewhat startling at first; but his analyses are so keen, and his conclusions so sane, that a majority of his readers will side with those who say "We would hear thee again concerning this matter," rather than with those who sneer, "What doth this babbler say?" Symbol-Psychology is a notable addition to the literature of Symbolism, the language of the Innermost.

Beginning Woodwork, at Home and in School. By Clinton Sheldon Van Deusen. The Manual Arts Press. 100 pp.
6 x 8 1-2. 102 illustrations. \$1.00.

The author, an instructor in the Bradley Polytechnic Institute, states the aim and method of the book in a Foreword: "This book is intended as a definite statement of steps that may be followed by a beginner in learning the fundamental principles of woodworking. Instead of giving a general discussion of woodworking processes, the book describes and illustrates principles by means of specific examples." The descriptions are definite, and the illustrations are adequate. The figures have been grouped within oblongs occupying the outer

third of each page, and are, on the whole, so good that the occasional blank oblong excites regret. There are ten full page plates of working drawings. The book is well planned and admirably printed. The problems presented are of proven value.

Classroom Practice in Design. By James P. Haney. The Manual Arts Press. 36 pp. 7 x 10. 24 figures containing in all 200 illustrations. 50 cents.

Design has been approached by way of historic ornament, main lines, plant forms, and the abstract spot. In this pamphlet, a reprint of a series of articles which appeared in the *Manual Training Magazine*, Dr. Haney makes the approach by way of space division. With him there must be no "art for art's sake," so far as design in the public schools is concerned, "All designs made should be for use." Having the live object, its embellishment is a legitimate problem, and a problem to be solved only through a study of the structure and the function of the object, and only via space division. The whole matter is pedagogically presented; and, brief tho it be, of real value to every teacher of design.

RECENT PUBLICATIONS

THE HISTORY OF PAINTING from the Fourth to the Early Nineteenth Century. By Richard Muther, translated and edited by George Kriehn. G. P. Putnam's Sons. 2 Vol. \$5.00. The author regards a work of art as a manifestation of the dominant feeling of the epoch which produced it, a human document recording the progress of the race.

STUDIES IN SEVEN ARTS. By Arthur Symons. E. P. Dutton & Co. \$2.50. The seven arts are painting, sculpture, architecture, music, handicraft, the stage, and dancing.

VAN DYKE. By Lionel Cust. The Macmillan Co. \$1.75. One of the series "Great Masters in Painting and Sculpture." Illustrated in photogravure, etc.

STORIES OF THE ITALIAN ARTISTS FROM VASARI. By E. L. Seeley. E. P. Dutton & Co. \$3.00. Illustrated in color.

SIR EDWARD BURNE-JONES. Second series, with an introduction by Arsene Alexandre. Frederick Warne & Co. \$1.25. A volume of the "Newnes' Art Library," illustrated in photogravure, etc.

THE APRIL MAGAZINES*

ART AND HANDICRAFT

- Applique Work. Alice Wilson. Good Housekeeping (Mar.)
- Art and Ideas. Christian Brinton. Putnam.
- Art Museum, The, and the Public School. M. S. Prichard. Burlington (Mar.)
- Art Rugs from Old Rags—I. Delineator.
- Boston Arts and Crafts Society, Exhibition of the. Annie M. Jones. Scrip.
- British School in the Louvre, The—I., Constable, Bonington, and Turner.
Percy M. Turner. Burlington (Mar.)
- Bronzes Three Thousands Year Old. Berthold Laufer. Craftsman.
- Burroughs, Bryson, Art of. Charles de Kay. Smith.
- Byzantine Plate and Jewelry from Cyprus in Pierpont Morgan's Collection.
O. M. Dalton. Burlington (Mar.)
- Caran d'Ache, Toys of. House Beautiful.
- Clark, Walter Appleton, Art of. Richard B. Glaenzer. International Studio.
- Copper and Brass Repoussé Work. Mabel T. Priestman. American Homes
and Gardens.
- Corcoran Gallery, Exhibition of American Paintings at the. Royal Cortissoz.
Scrip.
- Cornoyer, Paul, New York as Seen in the Paintings of. Annie Nathan Meyer.
Broadway.
- Dutch Artist, Life of a, in the 17th Century—V. W. Martin. Burlington
(Mar.)
- Eyck, Jan van, Pecuniary Emoluments of. Ruth Putnam. Scrip.
- Fine Arts, The, as a Dynamic Factor in Society. Mrs. J. Odenwald-Unger.
Am. Journal of Sociology (Mar.)
- Grimani Breviary, A Predecessor of the. Vladimir Gr. Sinkhovitch. Bur-
lington (Mar.)
- Heroine, The Modern, in Illustration. Lawrence Burnham. Bookman.
- Home, Art for the. James William Pattison. House Beautiful.
- Industrial Arts, The, and the Art Student. Mary Heaton Vorse. Delineator.
- International Society's Seventh Exhibition. International Studio.
- Italian Pharmacy Pots. Edgcumbe Staley. House Beautiful.
- Kasebier, Gertrude, Photographic Work of. Giles Edgerton. Craftsman.
- Keeling, Robert, Miniature Portraits of. Ruth H. Fuller. Broadway.
- La Touche, Gaston, Oil Sketches of. International Studio.
- MacLaughlan, Donald Shaw, Etchings of. International Studio.

*From "What's in the Magazines." Published by the Dial Company, Chicago.

- Maris, Matthew, Landscapes of. C. J. Holmes. Burlington (Mar.)
 Moreau Collection at the Louvre Museum. Henri Frantz. International Studio.
 National Academy of Design's Spring Exhibition. Gustav Kobbé. International Studio.
 Osthaus, Edmund H.: Painter of Dogs. Charles W. Barrell. Munsey.
 Picture-Making for Amateurs. Stanley Hood. Delineator.
 Pittsburg's New Home of the Fine Arts. Frank Fowler. Review of Reviews.
 Pewter for the Dresser. Walter A. Dyer. Country Life.
 Portraiture and Fashion. Charles H. Caffin. Cosmopolitan.
 Rosenkrantz, Baron Arild, Paintings and Decorations of. H. Field. International Studio.
 Stencil Ornamentation. Mabel Tuke Priestman. Home.
 Strap-Stitch Basket, The. Cordelia J. Stanwood. Manual Training.
 Teapots, Mrs. Harriet P. Brownell's Collection of. Lillian L. Tower. Good Housekeeping (Mar.)
 Van Ingen's Lunettes in the Harrisburg State House. Russell Sturgis. Scribner.
 Von Gottschalk's Paintings at the Salmagundi Club. Scrip.
 West, J. Walter, Recent Work of. A. L. Baldry. International Studio.
 Women Artists in America, Some. Charles F. Peters. Bohemian.

ARTISTIC FEATURES

- BAILEY, VERNON HOWE. Reproductions of pencil drawings illustrating "The City of New Orleans." Everybody's.
 CASTAIGNE, ANDRE. Illustrations in tint for "The Weavers." Harper.
 GOODWIN, PHILIP R. Drawing in color, "Nearing the End." Scribner.
 GREEN, ELIZABETH SHIPPEN. Illustrations for "Spring-time." Harper.
 GUERIN, JULES. Illustrations in color, etc., for "The Cathedral of St. John the Divine." Scribner.
 HALE, WALTER. Illustrations for "The Home of the Holy Grail." Harper.
 HARDING, CHARLOTTE. Illustrations for "The Great Squab Syndicate." Harper.
 IVANOWSKI, SIGISMOND DE. Cover design in color. McClure.
 IVANOWSKI, SIGISMOND DE. Frontispiece in color, "Annie Russell as 'Puck' in 'A Midsummer-Night's Dream.'" Century.
 KASEBIER, GERTRUDE. Reproductions of her photographic work. Craftsman.
 KNIFE, EMILIE BENSON. Drawing in color, "The Trouseau." Cosmopolitan.
 LAWRENCE, WILLIAM H. Illustration for "The Mother of the Island." Ladies' Home Journal.
 LEYENDECKER, J. C. Decorations in color for "The Radiant Christ." Delineator.
 OSTHAUS, EDMUND H. Reproductions in tint of six paintings. Munsey.
 PARTRIDGE, WILLIAM ORDWAY. Reproduction of bronze bust of Commander Robert E. Peary, U. S. N. Century.

- PENNELL, JOSEPH. Illustrations for "Rheims Cathedral." Century.
PYLE, HOWARD. Illustrations for "In the Second April." Harper.
SCHOONOVER, FRANK E. Illustrations for "Silverhorns." Scribner.
SCHOONOVER, FRANK E. Illustration for "The Haste of Joe Savarin." McClure.
TAYLOR, W. L. Reproduction in color of painting, "David and the Night Watches." Ladies' Home Journal.
WHITE, CHARLES HENRY. Reproductions of etchings in tint for his article, "Richmond." Harper.
WYETH, N. C. Illustrations for "The Smugglers." Scribner.

MISCELLANEOUS

THE INTERNATIONAL STUDIO for April presents an American Section of more than usual interest. Richard Butler Glaenger writes admirably about Walter Appleton Clark and his work, and shows ten typical examples indicating the wide range of his powers, "from grave to gay, from lively to severe." Grace L. Slocum describes The Pendleton House, Providence, that unique addition to the Museum of the Rhode Island School of Design. Fifteen half-tones help in the imaging of this rare treasure-house, but alas they say nothing about its chaste coloring,—a delight to every person of taste. Studio-Talk for the month contains two groups of half-tones of exceptional value to teachers; the first, reproductions of wood-engravings by W. Klemm, brilliant examples of the management of a neutral scales the second, from wood-carvings by Franz Barwig, striking illustration; of the value of planes in light and shade. The four superb reproductions of sketches in oil by Gaston La Touche, are marvelous pieces of color, and illustrate perfectly how satisfactory a picture may be without detail.

BRUSH AND PENCIL for March contains an optimistic article by Sir Caspar Purdon Clarke, on the development of America as an art center (although that is not its title.) A Side Light on John S. Sargent, by Dr. William H. Welch, is a choice bit of gossip. America's First National Salon is described and illustrated. Ten pen drawings showing great diversity in handling are reproduced well enough to be of use in high school classes.

PHOTO-ERA for April is unusually rich in examples of really "artistic" photography. For composition and for rendering in values, sixteen of the plates would be likely to hold their own against sixteen pictures that might be selected from almost any annual exhibition of paintings in the country.

PRINTING ART for April shows fifty-five different arrangements of the same matter composing a title page,—a suggestive lot to one interested in more beautiful school work. The frontispiece, in colors, by Mucha, has an astonishingly clever foreground, and would be entirely admirable apart from its noisy border.

MASTERS IN ART for March apotheosizes Filippino Lippi. One is glad to find included among the plates that calm and condescending angel to whom Peter is trying to explain something, in the Braneacci Chapel, Santa Maria del Carmine, Florence, and that virile portrait, once supposed to be that of Masaccio, in the Uffizi.

FOR as Nature rewardeth the Bee with
Honey, so Art recompenseth the pain-
ful Student with Riches, Praise and Honour.

Guilielmus Fulbeckus, 1599.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

MARCH CONTEST

AWARDS

First Prize, Book, Kit, Badge with gold decoration.

Florence Norton, State Normal School, Oneonta, N. Y. Books, Pencil drawing.

Second Prize, Boys' and Girls' Magazine, and Badge with silver decoration.

N. Belle Benedict, State Normal School, Oneonta, N. Y.

*Lorna Fenton, IX, Easthampton, Mass.

Clarence Leppert, VIII, Spring Hill School, Jeffersonville, Ind.

Herbert Steinke, VI, 623 Stuben St., Wausau, Wis.

William Vahlgren, VIII, 14 Baker St., Fitchburg, Mass.

Third Prize, The Art Text Sheets, and Badge.

*Emma Doyle, IX, Easthampton, Mass.

George Froberger, V, 100 Weston Ave., Augusta, Me.

Harry Hart, VI, Farmington, Ill.

*Mabel Judge, VII, White Rock, Westerly, R. I.

*Frank Robbins, III, Oxford, Mass.

Eva Sasseville, VI, Bigelow School, Marlboro, Mass.

Mildred Sherman, VIII, Sea Bright, N. J.

*Marion Smith, IX, Easthampton, Mass.

Marguerite Stevens, VIII, 5 Weymouth St., Portland, Me.

Roger St. Lawrence, IX, 76 Green St., Bellows Falls, Vt.

Fourth Prize, The Badge.

James D. S. Aitken, VII, Pearl St., Westerly, R. I.

Villette Alexander, IX, High School Building, Peabody, Mass.

Milton Anderson, 719 East 8th St., Oklahoma City, Okla.

Ruth Anderson, VI, 618 Fulton St., Wausau, Wis.

Rachel Barber, V, Park Ave., Westerly, R. I.

*A winner of honors in some previous contest.

- Frank Bartlett, V, Hatherly School, N. Scituate.
Blanche Boucher, IV, Centre School, Marlboro.
Joseph Boucher, I, Winchendon.
Emma C. Brady, VI, Rye, N. Y.
Sylva Brousseau, VII, 48 Mechanic St., Southbridge, Mass.
Max Brown, II, Noah Torrey School, S. Braintree.
Carl Brucker, VII, Canal St., Westerly, R. I.
Gladys V. Burr, IX, 130 Park St., Portland, Me.
Charles Burrill, IV, Pond St., S. Braintree.
John C. Burlington, Vt.
*Olive May Cargel, VI, Oxford, Mass.
Harold Chamberlin, IX, Eastman School, E. Concord, N. H.
Floyd Copeland, IV, Warsaw, N. Y.
Alfred Dears, V, Provincetown, Mass.
Annie DeForest, 614 Chapel St., New Haven, Conn.
Minnie DeWolfe, VIII, F. P. Hurd School, Wakefield, Mass.
Tracy Fara, VI, Longfellow School, Wausau, Wis. Care of Miss Agnes
Bessey.
Mary Fazio, III, Town Building, E. Longmeadow, Mass.
Arthur Felton, VI, Centre School, Longmeadow.
Marian Fisher, VI, 107 Winthrop St., Augusta, Me.
Myrtle Foster, VIII, Box 175, Inwood, Long Island, N. Y.
*George Frazier, V, 306 Commercial St., E. Braintree.
Elsie Fremd, VII, Rye Public School, Rye, N. Y.
Frank Frost, IX, Slade School, Fall River.
F. G. III, State Normal School, Oneonta, N. Y.
Henry Gewinner, 660 Bridge St., Holyoke, Mass.
Joseph Gladis, II, Broad St., Bristol, Conn.
Arthur Georling, II, 625 Scott St., Wausau, Wis.
Eleanor Graham, Elmwood, Ill.
Laura Green, III, Beach Street School, Westerly, R. I.
Carl Hagland, III, Hopkinton, Mass.
Beatrice Harrison, IV, Samuel Longfellow School, Fall River, Mass.
Bertha Haskell, VI, 18 Downing St., Concord, N. H.
Grace Hawley, VIII, Warsaw, N. Y.
Nuncio Ilquer, IV, Pleasant St. School, Westerly, R. I.
Anna J., Kingman School, Peoria, Ill.

*A winner of honors in some previous contest.

Willie Jacobs, II, School Street School.
Lula Johnson, 1019 Broadway, Jeffersonville, Ind.
Axel Josephson, VIII, 12 Hudson St., Marlboro, Mass.
Helen Kimball, VI, Peabody, Mass.
Everett Knight, VI, 805 East Chestnut St., Jeffersonville, Ind.
Louise Krebs, II, Beach Street School, Westerly, R. I.
Bessie Kroupa, Care Box 616, Omaha, Neb.
Marion S. Lane, 230 Walnut St., Blue Island, Ill.
Minetta Lee, III, 12 Spring St., Augusta, Me.
Martha P. Lincoln, V, Carr School, Somerville, Mass.
Werner Lofquist, IX, 2 Highland Court, Fitchburg, Mass.
A. A. M. (C. P. Thayer School) Burlington, Vt.
Mary Marshall, V, Center School, Provincetown, Mass.
Harold Mathie, II, 607 Jackson St., Wausau, Wis.
Aldia Maynard, VI, Winchendon.
Joseph Medeiros, IV, Samuel Longfellow School, Fall River, Mass.
Fleurdinanda Michaud, VI, Marcy St. School, Southbridge, Mass.
Thomas Moore, IX, 87 Prospect Ave, Revere, Mass.
James Nichols, VII, 82 Gage St., Augusta, Me.
Bertha A. Peaslee, IX, Eastman School, E. Concord, N. H.
Angelina Peloquin, IV, 10 Lens St., Southbridge, Mass.
Mildred Peterson, II, Chapin School, Chicopee, Mass.
R. E. Phinney, IX, H. M. Warren School, Wakefield, Mass.
Helen Randall, VIII, F. P. Hurd School, Wakefield, Mass.
Ellen Reardon, IV, 14 Union St., S. Braintree.
Ralph Roberts, VI, Hatherly School, N. Scituate, Mass.
Maude Rockefeller, V, Ashland, Mass.
Clarence Rogers, Care Box 616, Omaha, Neb.
Elmer Rowe, VII, State Normal School, Oneonta, N. Y.
Ilda Russell, VIII, Independence, Iowa.
Harold Scheibler, I, Deneson School, Swissvale, Pa.
Katherine Sliney, II, E. Bristol School, Bristol, Conn.
Mabel Smith, VIII, 182 Summer St., Fitchburg, Mass.
Neal Smith, VII, 830 Chicago Ave., Wausau, Wis.
Leslie Spofford, VII, Easthampton, Mass.
Clara Strong, VI, Pleasant Street School, Westerly, R. I.
Lester Sylvester, VII, Hatherly School, N. Scituate, Mass.
Helen Tatzert, III, McKelvey School, Swissvale, Pa.

George E. Taylor, VI, 218 Madison Ave., Youngstown, Ohio.
James Thompson, II, Beach Street School, Westerly, R. I.
Raymond Tourscher, V, Cedarhurst, Long Island, N. Y.
Laurel Tout, IX, Winchendon, Mass.
Frank Turano, VII, Pierce St., Westerly, R. I.
George Vollans, II, Oxford, Mass., (Care of C. E. Howe.)
Edward Walch, III, Town Building, E. Longmeadow, Mass.
Frank Walker, V, Rye, N. Y.
Sarena Walker, VI, No. 5 School, N. Wilbraham, Mass.
Irwin Whitcomb, VI, Saxton's River, Vt.
Eleanor Whittlemore, IX, H. M. Warren School, Wakefield, Mass.
Ellen Widerstrom, IV, Sea Bright, N. J.
Ralph S. Wilder, VIII, Marlboro, Mass.
Mary Wilkins, II, Hildreth School, Marlboro, Mass.
Ethel Wolff, VII, Bergenfield, N. J.
Alma Worrall, VIII, R. R. 1., Jeffersonville, Ind.
Catharine Wright, IX, Wolfville, Nova Scotia, Canada.

Honorable Mention

Howard Ackart, Oneonta	William Conroy, Fall River
John Allen, Long Island	Mary Costa, Fall River
Clara Anderson, E. Longmeadow	Hazel Courtemanche, Marlboro
Raymond Belding, Burlington	Harold W. Craver, Youngstown
Elizabeth Belliveau, Fall River	*Frances Darker, Portland
Alfred Boudreau, Marlboro	*Katherine Deming, Bellows Falls
Leon Boudreau, Marlboro	Julia Derosier, Fall River
Frank Bradbury, Bellows Falls	Ralph Doane, E. Braintree
*Eugene Bristol, Bellows Falls	John Dolan, Westerly
Myrtle Brown, Averyville	John Dollery, Westerly
George Burns, Peabody	James Donnelly, E. Longmeadow
William Cain, Jeffersonville	Irene Dube, Bristol
*Theron Cain, S. Braintree	Erdine T. Dunbar, S. Weymouth
Willie Cameron, Marlboro	*John N. Dunlap, Bellows Falls
Ruth Carter, Winchendon	Alma Marion Eaton, Wakefield
Earle Closson, Marlboro	Robert J. Egles, Revere
Ralph Cogswell, Jeffersonville	Luvenia Elliott, E. Braintree

*A winner of honors in some previous contest.

Lawrence Emery, Augusta
*Alice M. English, New Haven
Anna English, New Haven
Stanley Farnum, S. Braintree
William Farrell, Westerly
Harold Fay, Southbridge
Heman Fay, Marlboro
Elvine Fitcher, Sea Bright
J. A. Fitzgerald, Fall River
Ferris Frees, Oklahoma City
Fred Lusby Gardner, Jeffersonville
Carrie Germain, Oxford
Katherine Gillis, Provincetown
Marjory Ginn, New Haven
Estella Greenhalgh, Fall River
*Lydia Greenway, Westerly
Gladys Grose, Jeffersonville
George Haff, Easthampton
Georgiana Hamel, Marlboro
Helen Hanks, Wausau
Charles Hei, Oneonta
Alan E. Hemenway, Hopkinton
Alfred Henke, Wausau
Thomas Hoelzle, Bergenfield
*Gladys C. Holden, Southbridge
Milton Hudgins, Wakefield
Louise Hyland, N. Scituate
Ray Hyne, Peoria
Christina Jackson, E. Longmeadow
Gustave Jacques, Southbridge
Ray Jaegar, Independence
Minnie Kaiser, Long Island
Mary Kelly, Oneonta
Thomas Kenney, Longmeadow
Alma Lamont, Marlboro
Antoinette LaPierre, Wakefield
Amy Larkin, Oxford

*Hilda Laughlin, Portland
Clara Lefebvre, Winchendon
Lillian Long, Jeffersonville
Anthony Longardi, Somerville
James McCormack, Peabody
*John McDonald, Revere
Stanley McIntyre, Hopkinton
Walter Morrison, Oneonta
Margaret Morrissy, Long Island.
*Marjorie M. Moshier, Hopkinton
Mary Montville, Oxford
Charles Newland, Peabody
John Nichols, Augusta
*Hope Noyes, Augusta
Ella F. Osborne, N. Scituate
Amy Ottolander, Bergenfield
Selda Paris, Wausau
*Myrl Percy, Marlboro
M. L. Perkins, Rye
Alfred Perry, Oxford
Arthur Pierce, Marlboro
David Pierce, Westerly
Alein Pond, Bellows Falls
Roland Powell, Concord
Lena Pozzi, Westerly
Bernice Prescott, E. Concord
Myra Putnam, Concord
N. A. Putney, Southbridge
May Randall, Oxford
Jack Rowe, Warsaw
Ernest Smith, Sea Bright
Alice Snodgrass, Youngstown
Clifford W. Spencer, Oneonta
Roger St. Lawrence, Bellows Falls
*George Sturtevant, Fitchburg
Elsie B. Thomas, Rye
Mildred Thomas, Rye

*A winner of honors in some previous contest.

Mary Threw, Elmwood
Francis Tracy, Bristol
Eugene Trombley, Oxford
Elmer Trout, Augusta
Emma Voedisch, Fitchburg
L. E. W. Scituate
Hilda Walker, Swissvale
Leon Warren, Hopkinton

Margaret Waterhouse, Wausau
Harry E. Weiner, Bristol
Agnes Anna White, Winchendon
Mary Wilcox, Jeffersonville
Eunice Williams, Augusta
Lydia Woelffer, Wausau
Evan Woodward, Marlboro
Joseph Zolinck, Easthampton

SPECIAL PRIZES

The Badge.

Mary J. Bingham, VIII, Lincoln School, Wakefield, Mass.
Clarice Hamlin, II, Washington School, Marlboro, Mass.
Bertha Harrison, IV, Samuel Longfellow School, Fall River, Mass.
Hannah Settle, IV, Samuel Longfellow School, Fall River, Mass.

The most entertaining work yet submitted! Many original ideas and novel subjects gave it unusual variety, and some of the drawings of animals, birds, and children, some of the illustrations of the weather, and of spring occupations, were more fun than a comic paper, even the best one, "Life" itself. On the whole, the work was good. Evidently the pupils enjoyed it, and worked with a will. The drawings from mounted specimens of birds were much better than those of a year ago, but the drawings from insects were not so good. Among the best drawings from living objects were those from gold fish. Easter subjects were prominent. Another year we shall have to consider Easter greetings as *objets d'art*. Some of the souvenirs this year were queer,—for example a hen's nest full of eggs all the colors of the rainbow, presided over by a rabbit with green eyes!

FROM A RECENT SCHOOL REPORT

"We have also sent drawings to . . . the Editor of the School Arts Book . . . This magazine offers a Contest in drawing, every month, and work from all over the United States is sent in, and prizes awarded. Our

children have taken several prizes . . . and are wearing the little pin given for success in the contest. . . . All the children in a room are very proud to have one member of their class who has won a prize."

Mr. Henry Turner Bailey:— S. Braintree, Mass., March 19, 1907.

Dear Sir:—

I thank you very much for the letter which you sent me, the badge, and the beautiful prize, Woodbury's Pencil Sketches of Native Trees. I received the prize March 16, and am very much pleased with it. I intend to use those sketches to copy from and thus improve my own drawings. To be an artist has always been my ambition, and the letter which you sent with the badge encourages me very much, although I realize that I am a great way from being one.

Yours gratefully,

Theron I. Cain.

Mr. Henry Bailey:—

St. Charles, Ill., Nov. 7, 1906.

Dear Sir:—

I wish to thank you very sincerely for the kit of tools and also for the School Arts Book copies, which I am receiving regularly. I was very well pleased to know that I had won the first prize in the October number and contest and I am delighted with the reward. I shall in the future endeavor to take great pains with my drawing and painting in order to really merit the prize I have received. Thanking once more you, and all the committee who decided that my drawing was worth the first prize,

I remain yours sincerely,

Fred Carlson.

Please remember the regulations:

Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, (for Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention

in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing, he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a second Prize, he will still write 2 and the date on his later drawings, for that is the highest award he has received.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

SCHOOL ARTS SUMMER SCHOOLS

Every one of the schools mentioned here has circulars of information ready for mailing. Address the secretary or director of the school.

SUMMER SESSION OF STOUT TRAINING SCHOOLS

Menomonie, Wisconsin.

July 22, 1907, to August 23, 1907. Seven courses in Domestic Art and Science. Nine Courses in Manual Training. Equipment Unsurpassed. Experienced Teachers. Circular of information giving details sent on request. Address Supt. L. D. Harvey, Menomonie, Wisconsin.

ART ACADEMY OF CINCINNATI

Summer Term, June 17 to August 24, Ten Weeks. Drawing and Painting from life and from landscape. Modeling, Wood Carving, China Painting. A thorough course for professional students and teachers. The School is in Eden Park on high ground overlooking the city, and adjoins the Art Museum, with large collections of paintings, sculpture, etc. For information address J. H. Gest, Director, Cincinnati, Ohio.

COLUMBIA UNIVERSITY

Summer Session—July 9 to August 17. Courses are offered in 25 departments of the University. The Department of Manual Training offers the following courses:—Manual Training for the Primary Grades. Elementary Wood-working. Advanced Wood-working. Materials and Methods of Wood Construction. Metal and Enamel-work and Jewelry. School Pottery.

Announcement of the Summer Session may be obtained on application to the Secretary of Columbia University.

NEWCOMB COLLEGE SUMMER ART SCHOOL

New Orleans, 1907.

Instruction will be given by Professor William Woodward, (graduate Massachusetts Normal Art School, pupil of Boulanger), with such assistance as may be needed. Two courses of instruction are offered. That designed to meet the needs of teachers will be commenced July 1st, and extend over six weeks.

TEACHERS' COURSE. The studies for the first year of the regular course, will be: water color drawing from plants and flowers, arranging good composition; form study in line from vases, casts, etc.; memory drawing; pose drawing; construction in freehand work drawings; perspective in freehand

SUMMER SCHOOLS

sketching from objects, buildings, etc. Frequent blackboard practice for teachers. Examinations will be held. Satisfactory grade will be accorded recognition by the college authorities.

ELECTIVE. An elective course is also offered for instruction in such special studies as may be desired, including drawing from nature, fruit, etc.; in oil and water colors. The new solid oil colors will be introduced into the Sketching Class, in the Old French and Spanish Quarter. Wednesday is reserved for sketching excursions. Children's classes will be formed. Work will begin June 17th.

The studios are situated on the cool side of the building, affording proper north light, and have large casement windows opening wide on gardens and lawn, shaded by full grown live oaks. Prof. Woodward will also conduct work from the nude figure in his studio. Circular of Information Supplementing the Announcement in the Annual School Prospectus.

MASSACHUSETTS NORMAL ART SCHOOL

Corner of Exeter and Newbury Streets, Boston, under the direction of the State Board of Education. There are five Elective Courses, each requiring four years. First course—Drawing, Painting and Composition. Second course—Modeling and Design in the Round. Third course—Constructive Arts and Design. Fourth course—Decorative and Applied Design. Fifth course—Teaching of Drawing in the Public Schools and Methods of Supervision. The school is in session from the first of October to the middle of June. For circulars apply to George H. Bartlett, Principal.

THE UNIVERSITY OF ILLINOIS.

Summer Session begins June 17 and closes August 16, 1907. Courses are offered in Engineering, Science and Liberal Arts. Special attention is given to Manual Training, Physical Training, and Household Science.

THOMAS NORMAL TRAINING SCHOOL

551 Woodward Avenue, Detroit, Michigan.

Summer Courses of three and six weeks, each commencing July 2d, devoted exclusively to the following special subjects, all of which are designed especially for Public School work: Pottery, Clay Modeling, Hammered or Beaten Metal, Sheet Metal and Venetian Iron, Industrial Work, Tooled Leather, Knife, Bench and Lathe work in Wood, Cookery, History of Foods, Dietetics, Household Economy, Cardboard and Canvas Sewing, Plain Hand Sewing, Principles

SUMMER SCHOOLS

of Embroidery, Pencil and Charcoal, Perspective, Light and Shade, Nature Studies, Color and Brush work, Blackboard Sketching, Composition and Design, School Gymnastics, Games and Light Apparatus Work, Pen and Blackboard Work on Vertical, Semi-Vertical and Slant Writing, Chorus Conducting, Theory and History of Music, Sight Reading, Ear Training, Melody Writing, Theory Methods and Practice of Teaching. The School is located in one of the most delightful cities in the country for Summer School work. Louis A. Thomas Secretary.

CORNELL UNIVERSITY

16th Summer Session, July 4th to August 14th, 1907. Numerous courses in the Departments of Education, Psychology, English, Ancient and Modern Languages, the Natural Sciences, History and Political Science. Special attention is called to opportunities in Drawing and Design in charge of Mr. Charles Wellington Furlong. Full course in Manual Training and Shop Work. For announcement, address the Registrar, Ithaca, N. Y.

THE ARTS STUDENTS' LEAGUE OF NEW YORK

The City Summer School will consist of classes in Drawing, Painting, Illustration, Composition, and Commercial Design under Mr. Thomas Fogarty and Mr. Walter Walz Fawcett. Classes in the American Fine Arts Building 215 West 57th Street, from June 3rd to September 21st. Out of door classes in Landscape painting at Woodstock, Ulster County, New York, with Mr. Birge Harrison as instructor. Term from June 1st to October 1st. Circulars on application.

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Illinois. July 1 to August 3, 1907.

Summer School of Manual Training and Domestic Economy. Eleven full-credit courses:—(1) Organization of Manual Training, Charles A. Bennett; (2) Manual Training for Elementary Schools, Cheshire L. Boone; (3) Wood-working and Mechanical Drawing, Fred D. Crawshaw; (4) Metal-working, William F. Raymond; (5) Textiles and Plain Sewing, Mrs. Elida E. Winchip; (6) Dressmaking, Mrs. Elida E. Winchip; (7) Machine Drawing, Frederick H. Evans; (8) Furniture Construction and Pattern-making, Fred D. Crawshaw; (9) Machine Shop Practice, William F. Raymond; (10) Design, Leather Tooling, Stenciling and Block Printing, Adelaide Mickel; (11) School Pottery, Cheshire L. Boone. Send for circular.

SUMMER SCHOOLS

THE HANDICRAFT GUILD SCHOOL OF DESIGN APPLIED TO CRAFTS

Minneapolis, Minn.

Third Annual Summer Session June 19 to July 20, 1907. Design—Ernest A. Batchelder—Director, Author of "Principles of Design." Metal Work and Jewelry, James H. Winn. Pottery, Florence D. Willets, Olive Newcomb, Assistant. Leather, Nelbert Murphy. Book-binding, Edith Griffith, Winifred Cole. Woodwork and Wood-carving, J. Ellsworth Painter. Watercolor, M. Emma Roberts. Wood-block printing, Berta Nabersberg. For information address, Florence Wales, Secretary. Handicraft Guild. 926 2nd Ave. So., Minneapolis, Minn.

THE NEW YORK SCHOOL OF ART. (Chase School)

2237-2239 Broadway. Entrance on 80th street, New York City.

Summer Classes in the City, May 15th to September 8th. Instructors, Ernest Lawson, Frank Alvah Parsons and Grace D. Lynn. Classes for men and women in Drawing, Painting, Composition, Illustration, Out of door Sketching from the model and landscape in color. Theory of design, Normal instruction and classes in Metal Work. Tuition from eight to twelve dollars and a half per month. Summer Class in Europe leaving New York June 15 and June 29, returning early in September. Instructors, Robert Henri and Douglas John Connah. The class will visit Antwerp, Brussels, The Hague, Haarlem, Amsterdam, Paris, Milan, Venice, Florence, Rome, Capri, Sorrento, Pompeii and Naples. The time will be devoted to studying the work in the principal galleries in Holland, Belgium, France and Italy, and sketching from the model and landscape while in Holland. Inclusive rates, \$450.00 to \$500.00.

HARVARD UNIVERSITY SUMMER SCHOOL OF ARTS AND SCIENCES

(1) Elements of Drawing and Painting in Representation. Mr. Martin Mower, Instructor in Fine Arts.

(2) History and Development of Ancient Art. Dr. George H. Chase, Assistant Professor of Classical Archaeology.

(3) History and Principles of the Fine Arts of the Middle Ages. Mr. F. G. Fitzpatrick, Austin Teaching Fellow in Fine Arts.

(4) History of European Architecture to about 1000 A. D.; and History of European Architecture from about 1000 A. D. to the close of the Renaissance, Professor Herbert Langford Warren, Professor of Architecture. For particulars, and for Announcement of other courses, address the chairman of the Summer School, 16 University Hall, Cambridge, Mass.

SCHOOL OF THE MUSEUM OF FINE ARTS

Boston, Massachusetts.

Instructors: Drawing and Painting, E. C. Tarbell, F. W. Benson, Philip Hale, W. M. Paxton. Modeling, B. L. Pratt. Anatomy, Philip Hale. Perspective A. K. Cross. Department of Design: C. Howard Walker, Director. Instructors: Miss Katharine B. Child, Miss Lucy MacInnis. Metal Work, George W. Hunt. Paige and Cummings Traveling Scholarships. Helen Hamblen, Gardner, Blake and Ten Free Scholarships. Prizes in money awarded in each department; 32d year begins September 30. No summer classes. For circulars and terms, address the Manager, Miss Alice F. Brooks.

SPEND YOUR SUMMER ON THE MAINE COAST

At Boothbay Harbor and Monhegan Island.

The third year of the Commonwealth School of Art and Industry will open July 8th and continue its summer session until August 10th. First three weeks at Boothbay Harbor, last three at Monhegan. Mr. A. G. Randall will teach a class for the ninth consecutive season in sketching from nature and the principles of art supervision for drawing and grade teachers. Mechanical drawing and applied design will also be taught. Mr. V. Hennewan will come to this country from Bruges, Belgium to teach in this school. The class plan many excursions and social features, combining in an ideal way rest, recreation and study. The last three weeks teachers and pupils all paint and spend their time together, enjoying life at its best on Monhegan "Wild island of the sea." Write for circulars giving full information to A. G. Randall, Director of Manual Arts. Providence, R. I., (formerly at Fitchburg, Mass.)

THE SIXTH SEASON OF MR. H. R. POORE'S CLASS AT LYME, CONN.,

will open on July 1st. Twenty years' teaching experience in private classes, as director of the Art School at Chautauqua and at the Pennsylvania Academy of Fine Arts, author of Pictorial Composition and Figure Composition.

Students do not work from Nature as a class but are advised rather to associate themselves in groups of two or three. The country is so prolific in picturesque material that motives may be had in many directions from a central point. Students receive three visits out of doors and on Saturdays the work passes studio criticism. During the Season, at its option, the class will work from the living model and subjects will be arranged, including both horses and

SUMMER SCHOOLS

cattle. During the season Mr. Poore will give several talks on Composition, when the principles of art will be discussed, the work of the class receiving special directions along the lines of construction and aesthetic import. During inclement weather work will be done in doors and technical processes discussed. On application information concerning boarding accommodations, prices, location, etc., will be supplied. Mr. Poore may be addressed either in care of Pennsylvania Academy of Fine Arts, Philadelphia, or Lyme, Conn.

Tuition, \$15.00 per month.

OGUNQUIT SUMMER SCHOOL

Ogunquit, Maine.

Landscape Drawing and Painting, Composition, the Figure and Marines. Special emphasis upon pencil handling with reference to public school work. Instructor, Charles Herbert Woodbury. Six weeks, beginning July 3. Special courses for Teachers and Supervisors. For information address Miss Susan M. Ketcham, 1010 Carnegie Hall, N. Y.

COGGESHALL CAMP AND STUDIO

At Lanesville, Cape Ann, Mass. Open until September 15th.

Offers a course of instruction in drawing and painting from nature under an experienced teacher who has studied and painted in many lands. Beginners and those who have made some progress in out-of-door sketching will find here an unusual opportunity to work directly from Nature in oil, watercolor, charcoal or pencil by new and simplified methods. The Camp buildings and studio were designed and built two years ago especially for this work and are situated beside the sea on a beautiful spot on the Cape Ann shore. This art students' camp is unique in that it provides comfortable room, good board and best of practical instruction with pleasantest vacation surroundings and can accommodate a few who do not care to work in the classes, thus enabling students to bring friends as room-mates who would enjoy the out-of-door life. An illustrated booklet on application. John I. Coggeshall, 473 Beacon Street, Lowell, Mass. After June 15th at Lanesville.

THE CORCORAN GALLERY OF ART, WASHINGTON, D. C.

June Landscape Class. Monfield Farms, Va.

Richard Norris Brooke, Vice Principal of the Corcoran School of Art, Instructor. Terms: Board, \$25.00 per month, Tuition, \$10.00 per month.

SUMMER SCHOOLS

The spot is retired, fare excellent, and material to paint from varied and abundant. The object is by rapid studies for one month to accustom the student to seize promptly the color value and relations and the pictorial elements essential to landscape work. Address, Richard N. Brooke, 1714, Pennsylvania Avenue, Washington, D. C.

SYRACUSE UNIVERSITY SUMMER SCHOOL.

July 5 to August 16.

Offers, beside the regular College Courses, Mechanical, Electrical and Civil Engineering, Architecture, Music, Painting, Law, Medicine, Sociology and Pedagogy. College entrance conditions may be removed and college credit given to those doing satisfactory work. The instructors are University professors. Ample facilities for library and laboratory work. The location is cool, healthful and easy of access. Living inexpensive. Tuition, \$15 for a single course, \$25 for two or more courses. Send for circulars. The Registrar, Syracuse University, Syracuse, N. Y.

THE MYSTIC SUMMER SCHOOL.

Mystic, Conn.

A full Summer course, beginning June 1st and closing November 1st, gives a very fair opportunity for the out-of-door painting season. Two mornings each week will be given to open air criticisms. Two criticisms weekly, afternoons, in the studio, from the costumed model and advanced work. Friday afternoons are devoted to lectures on pictorial composition. Mystic is quaint, picturesque and historical. The sea, river, marshlands and wooded hills give a variety of material such as is rarely found in one locality. Instructor, James E. McBurney. For circular, address Mystic Summer School, Mystic, Conn.

MINNEAPOLIS SCHOOL OF FINE ARTS

Summer Term, June 17th to August 17th, 1907. Drawing and Painting from the object, out-door sketching for beginners and advanced students, Decorative Design and Applied Arts. Sketching from costumed figure. Composition and Illustration. Special class in Water Colors under Mr. Fukawa Jine Basuke, of Tokio, Japan.

The course is especially adapted to teachers in public and private schools. The school rooms, well lighted and accessible by elevator, are situated on the fourth floor of the public library building.

For particulars apply to Robert Koehler, Director, Minneapolis, Minn.

SUMMER SCHOOLS

SUMMER SCHOOL OF SCIENCE FOR ATLANTIC PROVINCES OF CANADA

Riverside, New Brunswick, Dominion of Canada.

Delightfully cool weather, refreshing in Summer. Date, July 2d to 19th, 1907. Course of Study includes Physical and Biological Sciences, also English Literature, Drawing, Manual Training, etc. For circular containing full information, address, J. D. Seaman, Secretary, Charlottetown, P. E. I.

COLLEGE OF FINE ARTS. UNIVERSITY OF SOUTHERN CALIFORNIA.

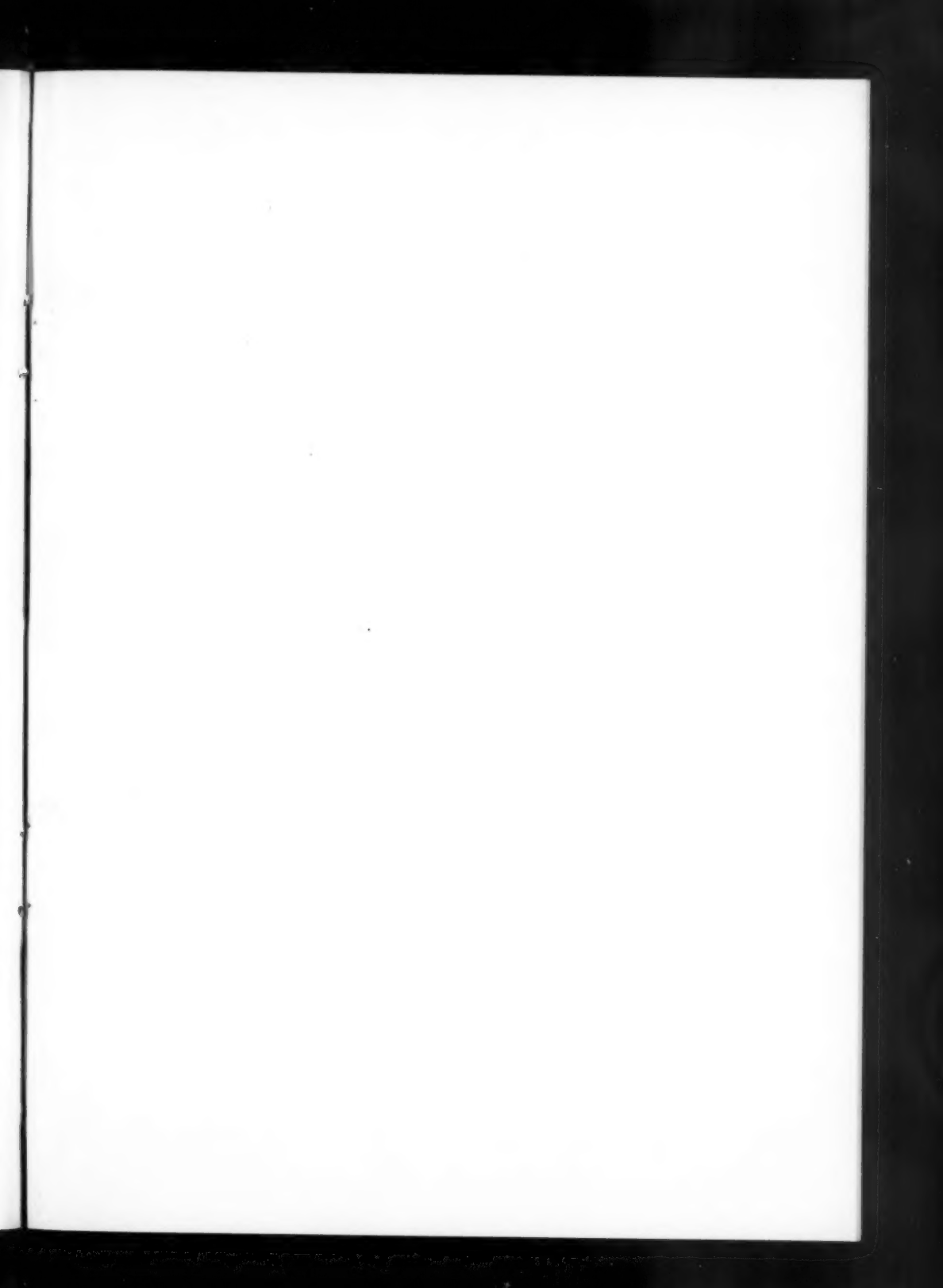
212 Thorne Street. Los Angeles, Cal.

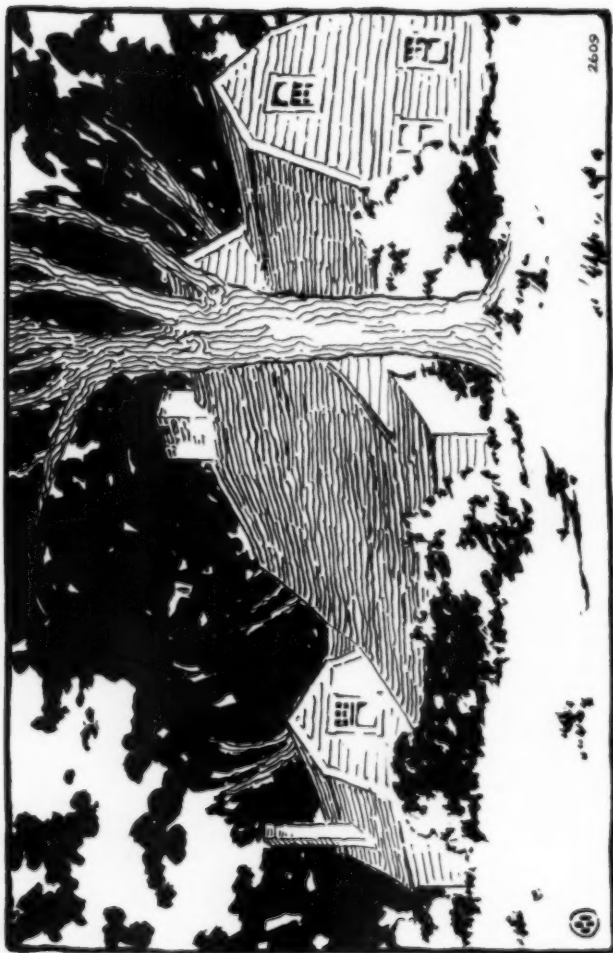
Summer Classes in Drawing, Painting, Illustrating, Pottery. The sketching classes will make trips to the missions, the mountains and the sea. Circular. W. L. Judson, Director.

SUMMER SCHOOL OF THE SOUTH, UNIVERSITY OF TENNESSEE

Knoxville. Six weeks—June 25 to August 2.

Six courses in Manual Training; ten courses in Drawing. Both subjects for teachers of all grades from primary through high school. For full announcement and special information, address P. P. Claxton, Superintendent.





Old Fairbanks House, Dedham, Massachusetts

(See Article by Mr. Hall, p. 837.)